

CANADIAN ART 70

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ANNUAL SASKATCHEWAN EXHIBITION	March 1961	Open to former and present residents of Saskatchewan, Executive Secretary, Saskatchewan Arts Board, 1150 Rose St, Regina, Saskatchewan
ART GALLERY OF HAMILTON	3 February 1961 Art Gallery of Hamilton	12 January 1961 Art Gallery of Hamilton, Main St W. at Forsyth, Hamilton, Ontario
BRITISH COLUMBIA SOCIETY OF ARTISTS	Spring 1961	Members and invited contributors only, Miss Belinda MacDonald, 570 Seymour St, Vancouver 2, B.C.
CANADIAN GROUP OF PAINTERS	November 3 - December 4, 1960 Montreal Museum of Fine Arts, Montreal, P.Q. January 1961 Norman Mackenzie Art Gallery Regina, Saskatchewan	Members and invited contributors only, George Hulme, Jr, 16 Howarth Ave, Scarborough, Ontario
CANADIAN SOCIETY OF GRAPHIC ART	7 February 1961	17 December 1960 Phyllis Janes, 320 Keewatin Ave, Toronto, Ontario
CANADIAN SOCIETY OF PAINTERS IN WATER COLOUR	4 November 1960 Public Library & Art Museum London, Ontario	20 September 1960 Mrs Miriam Squires, 119 Glen Rd, Toronto, Ontario
FOURTH BIENNIAL EXHIBITION OF CANADIAN ART	19 May 1961 National Gallery of Canada, Ottawa, Ontario	Details to be announced later in the public press
MARITIME ART ASSOCIATION	Autumn 1960	7 September 1960 Mr Ted Campbell, Saint John Vocational School, Saint John, N.B.
MONTREAL MUSEUM OF FINE ARTS	Spring 1961	15 February 1961 Montreal Museum of Fine Arts
ONTARIO SOCIETY OF ARTISTS	17 March 1961 Art Gallery of Toronto	21 January 1961 Mr Roy Austin, 407 Birchmount Rd, Scarborough, Ontario
ROYAL CANADIAN ACADEMY	26 November 1960	24 September 1960 Harold Beament, Studio 2, 3365 Ridgewood Ave, Montreal 26, P.Q.
SOCIETY OF CANADIAN PAINTER- ETCHERS AND ENGRAVERS	March 1961 Toronto	31 January Mrs Anne Smith Hook, 32 Mountview Avenue, Toronto, Ontario
WESTERN ONTARIO EXHIBITION	5 May 1961	19 April 1961 Clare Bice, London Public Library and Art Museum, London, Ontario
WINNIPEG ART GALLERY WOMEN'S COMMITTEE; UNIVERSITY OF MANITOBA ART STUDENTS CLUB	12 November 1960 Winnipeg Art Gallery	14 October 1960 Clara Lander, 254 Bannerman Ave, Winnipeg, Manitoba

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CANADIAN ART 70

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Cover: *L'orpheline* by Jean-Paul Lemieux. Collection: The National Gallery of Canada

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JEAN-PAUL LEMIEUX

par Claude Picher

Ce n'est vraiment que depuis 1956 que Lemieux s'est pleinement exprimé dans sa peinture. Il n'a eu, à vrai dire, que deux manières prédominantes au cours de sa carrière de peintre. La première, qui va des années trente à 1956, est primitive et doit beaucoup à l'imagerie; la seconde, de 1956 à nos jours est poétique-intimiste. Deux peintures de cette époque intitulées *Le pique-nique*, 1944, et *La Fête-Dieu à Québec*, de la même époque, définissent et précisent ce style gauche, maniéré, candide et assez près des primitifs italiens par leur perspective tronquée et leur technique en aplat. Les toiles de cette époque sont charmantes et pleines d'humour sans tomber dans la caricature. Toutefois, Lemieux aurait-il continué dans cette voie qu'on n'aurait pu en parler comme d'un très bon peintre; les toiles de cette époque ne font

Il est né à Québec le 18 novembre 1904. Après des études au collège Loyola de Montréal, il obtint son diplôme de l'École des Beaux-Arts de Montréal en 1934. Lemieux a enseigné la peinture à l'École du meuble de Montréal de 1935 à 1936. Depuis 1937, il est titulaire des cours de peinture à l'École des Beaux-Arts de Québec. Jean-Paul Lemieux eut son premier contact avec l'Europe lors d'un voyage d'études en 1929. Les principaux prix qui lui furent accordés sont les suivants: prix Brymner pour la peinture en 1934; grand prix de peinture aux concours artistiques de la province en 1951; bourse de la Société royale du Canada pour études outre-mer en 1954 et 1955. Il devint membre associé de l'Académie royale canadienne des Beaux-Arts en 1951.

Ses oeuvres font partie de plusieurs collections, entre autres, la collection de sa Majesté la reine Elizabeth II, collection permanente de la Galerie nationale du Canada, du Musée de la province de Québec, du Art Gallery of Toronto, de Brock Hall of Vancouver, du Vancouver Art Gallery, du Kingston Art Gallery, et du Willistead Art Gallery à Windsor, Ontario. Il est aussi représenté dans de nombreuses collections particulières, ainsi que dans plusieurs ambassades canadiennes à l'étranger.

Les toiles de Lemieux ont figuré dans de nombreuses expositions. Mentionnons l'exposition du Royal Canadian Academy de 1934 à 1954; Le développement de la peinture au Canada, en 1945; l'Unesco, Paris, en 1946; l'exposition rétrospective de l'art au Canada français en 1952; le Canadian Group of Painters, en 1952-53; la Deuxième Exposition biennale d'art canadien, en 1957; la Biennale de Sao Paulo au Brésil la même année; la Pittsburgh International, en 1958; l'exposition du festival de Stratford en 1959; et la Biennale de Venise, en 1960. L'artiste exposait seul en 1953. De plus, il était représenté

Le pique-nique. Le Musée de la Province de Québec



pas "peinture" et pèchent par un certain manque de sensibilité. Elles ne sont pas "painterly," – pardonnez-moi le terme anglais, il est beaucoup plus précis et suggestif. En revanche, Jean-Paul Lemieux, même à ses débuts ne copiait pas les peintres européens et cela signifiait beaucoup à une époque où il commençait à être de bon ton de peindre à la française. Si l'on veut tenter un parallèle, on peut dire que Lemieux n'était pas tellement lointain de Grant Wood. Ce dernier appartenait au moins au même continent; il n'y avait donc pas d'incompatibilité d'inspiration.

De sa première manière, Lemieux nous a laissé de nombreux paysages dans la veine du Groupe des Sept; ces toiles un peu laborieuses n'ont cependant pas le tenace parti-pris décoratif qu'affectaient les peintres ontariens. J'ai peint avec Lemieux en pleine nature. Il m'a souvent avoué qu'il avait beaucoup de mal à transposer d'une façon expressive les arbres et les montagnes qu'il avait devant les yeux. La plupart des paysages de cette époque, dont vous avez un exemple avec *Les chasseurs* peint en 1946, sont quelque peu tièdes même si cette timidité d'interprétation est parfois dépassée par la sincérité et l'honnêteté. La manière la moins remarquable de Jean-Paul Lemieux, je crois qu'on peut dire de même pour Roberts et tant d'autres, est celle où il peignit en Europe. Cette toile de la Côte d'azur vous en donne un exemple. Jean-Paul Lemieux, né à Québec, n'était pas fait pour l'Europe. C'est un indéra-

La Fête-Dieu à Québec. Le Musée de la Province de Québec



au pavillon canadien de la foire internationale de Bruxelles, en 1958.

On a beaucoup parlé de Jean-Paul Lemieux au Canada et à l'étranger. Plusieurs articles ont été publiés sur son compte dans autant de revues, entre autres *Canadian Art*, *Arts et Pensée*, *Médecine de France*, *Prisme des Arts* et *Vie des Arts*. De plus, Marius Barbeau dans son livre, *Peintres de Québec*, et Gérard Morisset dans *Coup d'oeil sur les arts en Nouvelle-France* en ont fait mention.

He was born in Quebec on 18 November 1904. After studying at Loyola College in Montreal, he obtained his diploma at the École des Beaux-Arts, Montreal, in 1934. He taught painting at the École du Meuble de Montreal from 1935 to 1936. Since 1937 he has been in charge of the painting course at the École des Beaux-Arts in Quebec.

Jean-Paul Lemieux had his first contact with Europe when he studied there in 1929. The major prizes which were accorded to him were: Brymner Prize for painting, 1934; first prize at the *concours artistiques de la province*, 1951; scholarship of the Royal Canadian Society for study abroad, 1954-1955. He was elected an Associate of the Royal Canadian Academy in 1951.

His work is to be found in many collections, which include that of Her Majesty Queen Elizabeth II; the permanent collection of the National Gallery of Canada; the Museum of the Province of Quebec; the Art Gallery of Toronto; Brock Hall of Vancouver; the Vancouver Art Gallery; the Kingston Art Gallery, and the Willistead Art Gallery, Windsor.

He is also represented in numerous private collections, and in many Canadian embassies abroad.

Lemieux's canvases have been shown in many exhibitions: the Royal Canadian Academy from 1934 to 1954; The Development of Canadian Painting, 1945; the Unesco exhibition in Paris, 1946; the French-Canadian retrospective, 1952; the Canadian Group of Painters, 1952-53; the Second Biennial Exhibition of Canadian Art, 1957; the Sao Paulo Biennial, Brazil, 1957; the Pittsburgh International, 1958; the Stratford Festival, 1959; and the Venice Biennale, 1960. Lemieux also had a one-man show in 1953. In addition he was represented in the Canadian pavilion at the Brussels World's Fair, 1958.

Jean-Paul Lemieux has created considerable discussion both in Canada and abroad. Many articles have been published about him in such periodicals as *Canadian Art*, *Arts et Pensée*, *Médecine de France*, *Prisme des Arts* and *Vie des Arts*. Furthermore, Marius Barbeau, in his book, *Peintres de Québec*, and Gérard Morisset in *Coup d'oeil sur les arts en Nouvelle-France*, have made mention of him.

English text begins on page 270



Les chasseurs. La Musée de la Province de Québec



*From the series,
La Côte d'Azur*

cinable! Il a fait des toiles qui se voulaient un peu Bonnard par leur sensibilité: il y a perdu sont atmosphère comme Pellan y a perdu sa rudesse. Les toiles de cette époque n'étaient pas de la mauvaise peinture; elles manquaient d'authenticité.

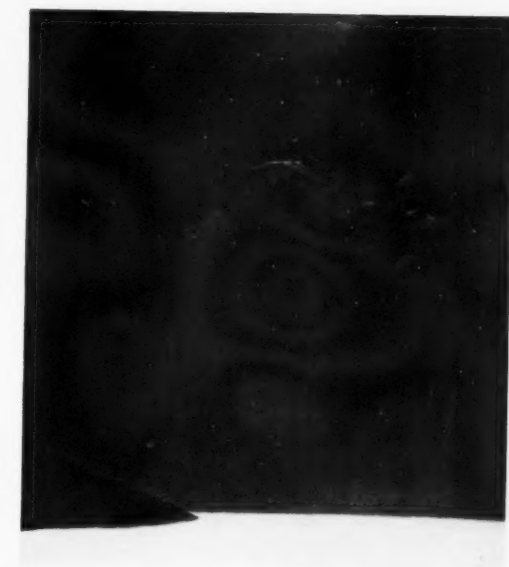
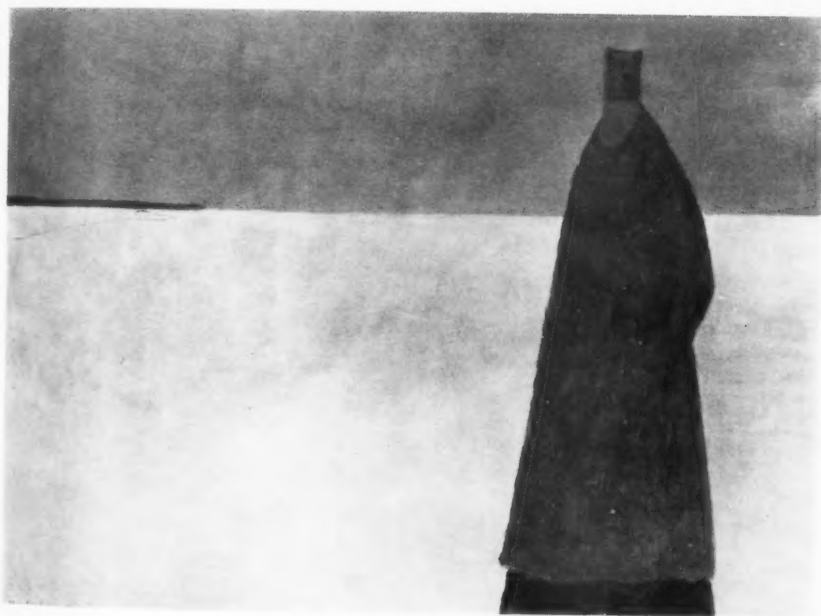
Comment expliquer, beaucoup se le demandent, que Jean-Paul Lemieux, qui avait 52 ans en 1956, ait subitement changé sa manière et soit devenu presque du jour au lendemain, un des peintres les plus intéressants au Canada, et certainement l'un des plus authentiquement canadiens? La peinture des jeunes peintres de Québec l'avait certainement influencé à cette époque! Mais ce n'est pas là toute l'explication. Il y a certes eu un changement profond chez l'homme, sans quoi on ne pourrait expliquer une qualité aussi égale dans les oeuvres produites depuis 1956.

La dernière manière de Lemieux équivalait, au point de vue authenticité, charme secret et apport de sang nouveau, à toute l'oeuvre d'Ozias Leduc. Certaines de ses toiles atteignent aussi à la même note poétique que celles d'un Alex Colville. Le plus étonnant, c'est que Lemieux ne "peint pas bien;" il ne peint pas du tout facilement comme un Harold Town, ni trop aisément à l'instar de la plupart des peintres contemporains pour lesquels empâtements, glacis, craquelures préméditées, dégoulinages sans fin, effets de spatule n'ont plus de secrets. Sa pâte est parfois un peu anémique; il n'a certes rien de la santé d'un Rubens ou de la fougue d'un Goya. Il est plus artiste que "peintre." Examinons la surface peinte d'un de ses paysages, que ce soit le ciel ou le terrain, n'avons-vous pas l'impression que chaque coup de pinceau est laborieux, appliqué avec effort et préméditation. Sa matière picturale n'est pas spontanée. Ses noirs sont souvent bouchés; il réussit rarement le "beau morceau de peinture." Sa pâte n'est jamais truculente. Mais qu'avons-nous à faire de ces particularités techniques. Il arrive trop souvent qu'elles soient le seul mérite de tellement, sinon de presque tous les peintres contemporains.

J'ai bien dit que Lemieux avait changé de manière d'une façon totale, pourtant il est revenu à son style imagé en 1955 avec la *Fête au couvent* et d'une façon moindre



La Fête au couvent. La Galerie Nationale du Canada



Lune et nuages

*Le Visiteur du soir.
La Galerie Nationale du Canada*

JEAN-PAUL LEMIEUX

avec le *Visiteur du soir* en 1956. Il ne faut pas dire cependant que ces personnages parfois éthérés, presque toujours mélancoliques, qu'il a peints depuis 1956 tiennent de l'imagerie. Ils expriment trop pour que l'on puisse affirmer cela; ils suggèrent ce que notre race a de timide, de gauche et de craintif. Ils évoquent aussi ce qu'elle a d'attachant et de tendre.

A mon avis, Lemieux donne sa mesure dans des paysages comme *La Ville lointaine*, 1956, et *La route*, 1960. Dans ces toiles, aucun détail, aucun sujet, ne me distrait. Ce ne sont pas de "beaux paysages" et ils ne peuvent, pour ainsi dire, être "bien peints" pour être en mesure d'exprimer cette monotonie, cette tristesse sans fin de certains de nos horizons, cette poésie si peu souvent exprimée du silence de nos forêts. On remarquera que Lemieux sont parfois le besoin d'ajouter dans ses grands espaces des détails minuscules qui ne sont pas picturaux, que ce soient des hommes ou des chiens, mais en général, ils collent à l'ensemble et infusent une note candide. Si j'avais un reproche à adresser à Lemieux, ou si j'exprimais une crainte pour son oeuvre, je serais tenté de lui dire qu'il peint parfois un peu trop. C'est le mal du siècle. Chez lui, il n'est pas trop grave; chez la plupart des peintres contemporains, il est mortel, épouvantable, ce besoin maladif de remplir des surfaces! Je lui dirais aussi qu'il tend parfois à une certaine stylisation mièvre dans ses personnages. Jean-Paul Lemieux, à l'heure actuelle, ne peint presque jamais directement sur nature même s'il la regarde. C'est heureux autrement il risquerait de se dessécher. Son processus de création est très lent; j'ai vu ses toiles à différents stades; avant qu'elles ne soient complètement terminées, elles ne nous livrent pas leur secret. Dans un sens, Lemieux est un mystique et un primitif. Il ne vit pas avec le siècle. Mais sa peinture ne date pas, elle n'est pas "moderne." Elle est contemporaine de cette contemporanéité que rêvait d'exprimer le réalisme socialisme. Elle n'est pas nouvelle par sa technique; elle l'est par son contenu.

Ceux qui connaissent Jean-Paul Lemieux pourraient dire que son oeuvre a enrichi sa personnalité d'homme. Il est un des rares peintres dont on puisse exposer l'oeuvre en Europe sans faire figure des éternels suiveurs et coloniaux que nous sommes.

JEAN-PAUL LEMIEUX

La Ville lointaine, La Galerie Nationale du Canada





La route

JEAN-PAUL LEMIEUX: UN AUTRE POINT DE VUE

Au lieu de décrire des paysages et des individus, Lemieux s'attache plutôt à proposer des thèmes et des types. Il existe à cet égard une analogie entre sa manière actuelle et le style idéographique des primitifs italiens. En réalité, Lemieux est l'interprète d'un monde intérieur émouvant. Les paysages et les modèles lui fournissent prétexte à transposer des états d'âme. Il est introspectif plutôt que descriptif. Il s'emploie à définir tout un aspect de la sensibilité canadienne-française et à ce titre, au cours des dernières années, comme nos meilleurs romanciers et nos observateurs politiques les plus avisés, Lemieux s'est fait le témoin de l'évolution spirituelle du Québec.

L'inspiration de l'artiste détermine sa technique et lui impose certaines limites. La matière n'est jamais dominante. La couleur est comme atténuée et sa présence physique réduite au minimum: elle instruit plutôt qu'elle ne séduit. Elle s'adresse premièrement à l'esprit non au sens. Elle est peu variée et de tons subtil mais retenu. Elle suggère, elle insinue. Au point de vue strictement pictural, cette manière indirecte et subtile comporte déjà des dangers. Le développement d'une méditation poétique sur la physionomie des paysages et des caractères québécois donne à l'oeuvre de Lemieux un ensemble de qualités d'ordre spirituel: il s'agit de toiles essentiellement délicates, introspectives, intuitives. Elles ont la grâce, la fragilité aussi, de jeunes filles. Par contre, certains aspects de la personnalité canadienne-française sont forcément négligés: il existe aussi dans le Québec un esprit de résistance, une certaine âpreté, une virilité dont l'oeuvre de Lemieux ne rend pas compte. Mais il est certain que, dans un domaine particulier, Lemieux décrit avec sincérité et lucidité certaines vertus caractéristiques de notre peuple. La mélancolie, l'humour, la finesse et même une certaine naïveté qui se dégagent de ses toiles sont bien

de notre mentalité. Si l'on se rappelle qu'elles ne veulent pas, ne prétendent pas tout dire à notre sujet, il est impossible de leur contester la valeur de témoignage qu'elles méritent. Lemieux ne veut pas, ou pas encore, interpréter toute la physionomie spirituelle du Québec, mais les observations profondément senties qu'il nous présente sur certains de ses aspects sont certainement valables.

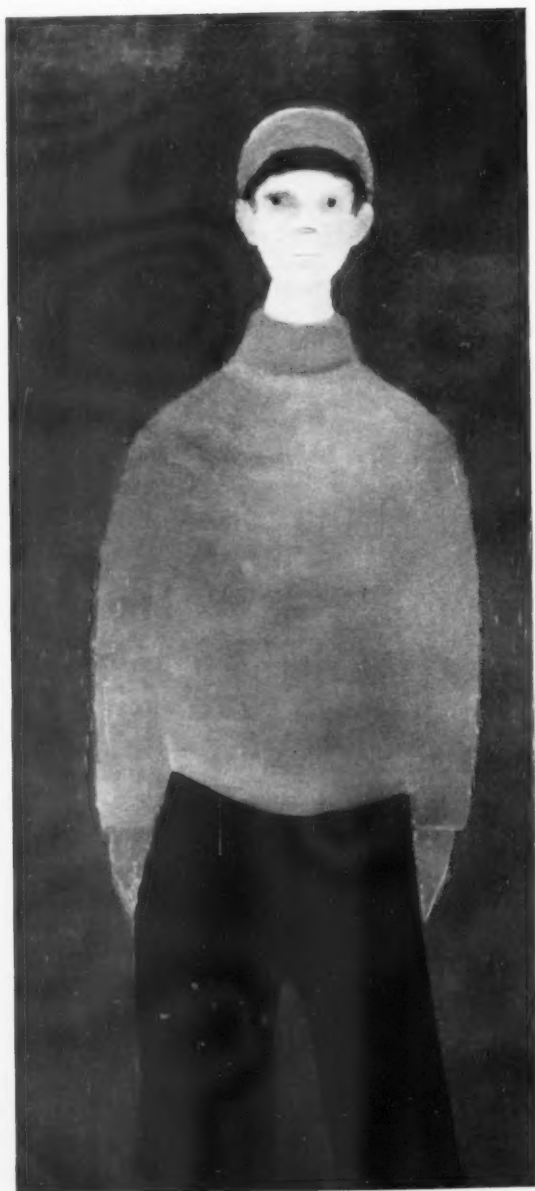
L'oeuvre de Lemieux aura-t-elle une valeur permanente? Je le crois. Dans la mesure où il intègre sa technique à son dessein, ses oeuvres constituent une réussite sur le plan simplement pictural. Quand à son message, il témoignera d'un état d'âme, même s'il à une portée quelque peu limitée; si l'état d'âme doit évoluer, sa valeur historique n'en subsistera pas moins. MARCEL CADIEUX

Le Train de midi. La Galerie Nationale du Canada



JEAN-PAUL LEMIEUX

Le Chandail rouge



Mademoiselle



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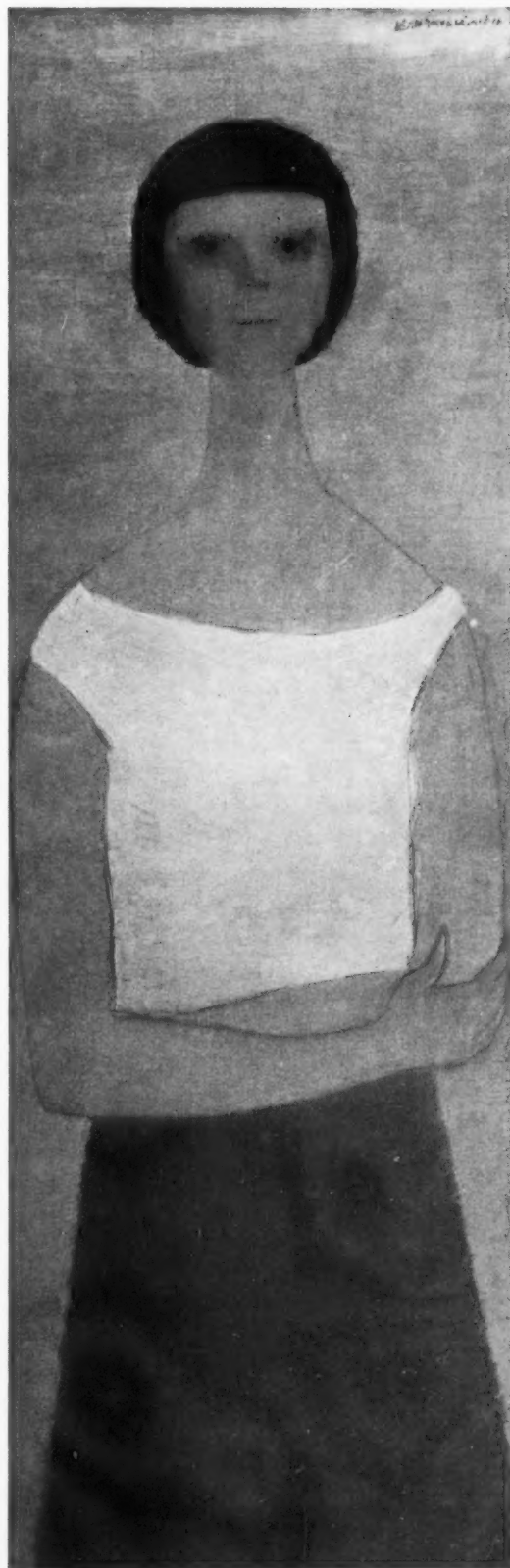
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It is only since 1956 that Lemieux has really fully expressed himself in his painting. Actually, he has only had two distinct styles throughout his painting career. The first, from the thirties to 1956, was primitive, and owed much to imagery; the second, from 1956 to the present, is both intimate and poetic. Two paintings from the first period, *Le pique-nique* (1944), and *La Fête-Dieu à Québec* define and specify this style: awkward, mannered, candid, and similar to the primitive Italians with their truncated perspective and flat technique. The canvases of this period are charming and full of humour without ever descending to caricature. Nevertheless, had Lemieux continued along these lines, one could not speak of him as a very good painter; the canvases of this period were not "painting" and lacked feeling; they are not "painterly." On the other hand, Jean-Paul Lemieux, right from the start, never copied European painting, and this is very significant in a period when it was beginning to be fashionable to paint in the French style. If one wished to draw a parallel, one might compare him to Grant Wood. The latter at least belonged to the same continent, and there was, therefore, no incompatibility of inspiration.

From his first phase Lemieux has left us many landscapes reminiscent of the Group of Seven. These rather laborious paintings do not have, however, the tenacious set purpose of being decorative which so much affected the Ontario painters. I have painted out-of-doors with Lemieux and he has often confessed to me that he had great trouble in transposing in an expressive way the trees and mountains he saw before him. Most of the landscapes of this period such as *Les chasseurs* (1946), are a little bit lukewarm, although this hesitant interpretation is outweighed by sincerity and honesty. Jean-Paul Lemieux's poorest paintings (and I think one could say the same for Roberts and some others), were done while he was in Europe. His canvas of the Côte d'azur is an example. Jean-Paul Lemieux was not made for Europe; he was a true son of Quebec. He did some painting which he wanted to be a little like Bonnard in its sensitivity; but in Europe he lost his atmosphere just as Pellán lost his vigour. His work at this time was not bad painting, it was just that it lacked authenticity.

How can we explain the fact that Jean-Paul Lemieux, who was 52 years old in 1956, suddenly changed his style and became, almost overnight, one of the most interesting painters in Canada, and undoubtedly one of the most authentically Canadian? Certainly during this period the work of the young painters of Quebec had considerable influence on him. That, however, is not the only explanation. There occurred, in fact, a fundamental change within the man himself. Otherwise it is not possible to explain the quality that is to be found in his painting since 1956.



JEAN-PAUL LEMIEUX



Le Petit Arlequin.
Collection: Wilson McConnell, Esq.

Lemieux's most recent style equals, as far as authenticity, charm, and freshness are concerned, the work of Ozias Leduc and some of his canvases have the same poetic quality as those of Alex Colville. The most astonishing thing is that painting does not come easily to Lemieux. He does not have the facility of a Harold Town, nor the easy freedom of most contemporary painters for whom impasto, glazes, premeditated craquelure, drippings without end, spatula effects, have no more secrets. His use of medium is perhaps somewhat anaemic; certainly he has none of the rude health of a Rubens or the fire of a Goya. He is more an artist than a "painter." If we examine the surface paint of one of his landscapes, whether it be sky or earth, we have the impression that every brush stroke is laboured and has been applied with effort. His pictorial matter is not spontaneous; he rarely attempts "a nice bit of painting." But what do these technical peculiarities matter? Far too often they are the *only* merits of contemporary painting.

I have said that Lemieux completely changed his style. However, he has returned to his 1955 style, full of imagery, with *Fête au couvent*, and, to a lesser extent, with *Visiteur du soir*, painted in 1956. This is not to say that these somewhat ethereal, usually melancholy figures which he has been painting since 1956 are only the product of his imagination. They say too much to be simply that. They suggest everything that is timid, awkward and apprehensive in the human condition. And at the same time, they suggest tenderness and affection.

In my opinion, Lemieux is at his best in such landscapes as *La Ville lointaine* (1956) and *La route* (1960). In these canvases, neither detail nor subject distract me. They are not "pretty postcards." Nor can they be, it follows, "pretty paintings" and still express in full measure the monotony and unending sadness of some of our landscape, or that so seldom expressed poetry of silence in our forests. One will notice that Lemieux feels, however, a need to interpolate, in these vast spaces, minute details such as men or dogs which are not pictorial but, in general, they pull the whole composition together and introduce a note of truth.

If I have a reproach, it is that I feel he paints too much. This is the disease of our century. In his case it is not too serious; in the case of most contemporary painters it is deadly and appalling, this unhealthy need to fill surfaces. I feel he also sometimes tends towards a certain stereotyped stylization in his figures. He hardly ever paints directly from nature, even if he looks at it. His creative processes are very slow; I have seen his canvases at different stages and not until they are completely finished do they deliver up their secrets. In one sense, Lemieux is a mystic and a primitive. He is not of this century. His painting, on the other hand, does not date, it is by no means "modern." It is contemporary in a manner which dreams of expressing social realism. The technique is not new, but the content is.

Those who have known Jean-Paul Lemieux would say that his work has enriched the fibre of the man. He is one of those rare Canadian painters whose work could be exhibited in Europe without giving the impression of his being either an imitator or a colonial.

JEAN-PAUL LEMIEUX: ANOTHER VIEW

Instead of describing landscape and individuals, Lemieux is more concerned with establishing themes and types. In this regard we have an analogy between his particular style, and the ideographic style of the Italian primitives. In reality, Lemieux is an interpreter of a stirring inner world. Landscapes and models furnish him with a pretext for speaking about the inner spirit. He is far more introspective than descriptive. He is concerned with defining the total essence of French-Canadianism, and in this sense during these last few years, just like our best novelists and most informed political observers, Lemieux has given evidence of the spiritual evolution of Quebec.

The artist's inspiration determines his technique and imposes certain limits on him. Subject-matter is never dominant. His colour is attenuated and physical presence is reduced to the minimum: there is more instruction than seduction. It is primarily a matter of speaking to the soul rather than the mind. There is little variety and the tone is subtle but restrained. It suggests, it insinuates. From the strictly pictorial point of view this indirect and subtle style admits of some danger. The development of poetic meditation on the surface appearance of landscape and Quebec characters gives the impression of a spiritual quality to Lemieux's work: his canvases are essentially delicate, introspective, and in-

tuitive. They have the grace and the fragility too, of young girls. On the other hand, certain aspects of the French-Canadian personality are necessarily neglected: in Quebec there also exists a spirit of resistance, a certain starkness, a virility of which Lemieux's work takes no account. But it is certain that, in a specialized field, Lemieux describes with sincerity and lucidity certain characteristic virtues of our people. The melancholy, the humour, the finesse and even a certain naïvety which come through in his canvases, truly express our mentality. If one remembers that they neither wish nor pretend to say everything on the subject, one cannot contest the value of the evidence which they demonstrate. Lemieux does not wish, at least not yet, to interpret the whole spiritual countenance of Quebec, but the deeply felt observations he presents to us about certain of their aspects are certainly valuable.

Will Lemieux's work have permanent value? I believe so. To the extent that he integrates his technique with his purpose, his painting is successful on the purely pictorial plane. As for his message, he gives witness to the condition of the soul, even though he has a somewhat limited compass. If there is evolution of the soul, his historic value will be assured.

MARCEL CADIEUX

L'été



THE YOUNG ARTIST IN CANADA

What is the position of the young artist in Canada today? What are his special problems? Does he look forward with some apprehension to years of financial insecurity? Must he forget about such natural things as marriage and children and let nothing divert him from his development as an artist? Is it absurd for him to expect the same amenities as the young business or professional man? What are the difficulties of becoming known? What does the young painter think about the art societies and their exhibitions? Is there some truth in the accusation that established painters look first to their own welfare and complacency and resist the intrusion of fresh ideas and rising young artists?

For the past seven years the Annual Young Contemporaries Exhibition has been assembled by the London Art Gallery in the belief that the years between twenty and thirty are particularly difficult ones for the young painter – when he is just out of art school perhaps, and trying to find himself; when he is searching for a means of subsistence which will allow him to develop as a serious artist too.

Each year fifty or sixty young painters, from Vancouver to the Maritimes, have been invited to submit three works each to a jury composed of two of the young painters themselves and one respected senior artist who is especially sympathetic to newcomers. Since the Young Contemporaries Exhibition was designed to give encouragement and an audience to painters who have not yet received wide recognition, several artists in this age group were not invited this year, on the grounds that they had already made for themselves a considerable reputation – painters such as Tony Urquhart of Niagara Falls, Graham Coughtry and Dennis Burton of Toronto and several others whose works are seen frequently in national exhibitions and one-man shows. Certainly the work of such artists would have greatly improved the exhibition and made it more representative of the achievements of young Canadian painters under thirty.

This year too, the London gallery sent out a questionnaire to the young painters to find out how they felt about the problems mentioned above. The replies which came back

were impressively honest and thoughtful and generally very sound. They are individuals of course; the comments of each differed; but often there was a similarity to their expressions, based upon similar difficulties or similar solutions to common difficulties. The opinions expressed here are a distillation of their replies – an indication of the general colour of the thoughts of Canada's young artists.

For example, it is assumed that any young painter would welcome increased scholarships and financial aid after art school, but what ideas had they on the subject? "What an artist needs most after art school is time to work, work, work, continuously, uninterrupted – to develop *himself* after the disciplines of school. Scholarships would prevent many a talented young artist from being swallowed up in the social machine, trying to develop his painting and make a living at the same time."

"It is a crucial time after art school, a time for finding and developing something individual, a way of painting and a life that has its own discipline apart from the imposed routine of school. This, and the obvious enrichment of going abroad..." On the other hand "some five or six years after graduation might be the time when a scholarship period would be most valuable, when the ideas and techniques of art school have had time to mature and develop."

One who has had a scholarship said, "I will always be thankful to the Canada Council for the help they gave me – making it possible for me to live, for a year or two at least, the life for which I was educated and fitted, that of a painter."

But if one hasn't a scholarship, or after the scholarship is over... It is necessary to live, to work, to find a job, for a young artist cannot hope to live by his painting. What about the intrusion of a job on one's development as a painter? Here the answer is almost unanimous. Anything which requires time that might better be devoted to painting is an intrusion. There is the gnawing fear that not only one's time but one's thought and creative energies are consumed by a job. If an artist is going to be as good at his work as a

REG HOLMES
Flowers and Ferns, 1959
Ink





THOMAS DEVANEY FORRESTALL
Still Life. 1959

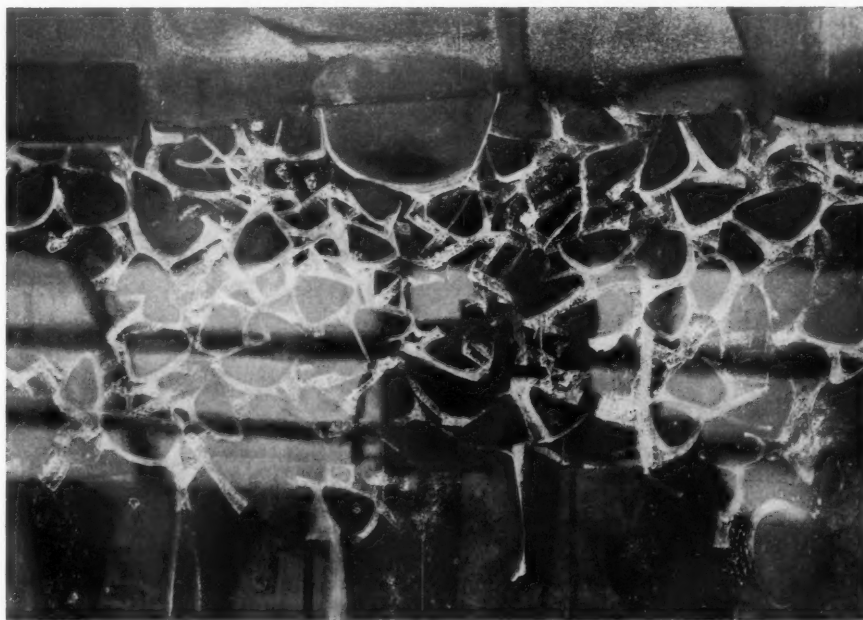
carpenter or a teacher or a businessman is at *his*, he will need his full time to work at it. He should not be expected to fit in what is most important to him in the late hours and on weekends. "A 9:00-to-5:00 job is a revolting thought. It is more than an intrusion; it is a strangle hold on the artist." Neither is it fair to the employer. "It is impossible to be ambitious and to do one's best in business, and to be a good painter too. One must skimp one job or the other." One young artist feels he is "being a hypocrite seven hours a day (in an advertising agency) and then doing a complete turn about after seven hours work in this frame of mind, to try to think honestly and logically about things."

If one has to make time for a job, teaching seems the most logical. There is more time off. One must teach art history and techniques, and be in constant touch with new ideas. But it takes time to get a permanent certificate, and with anything less teaching is unremunerative. Teaching five days a week just about stops many teachers from painting. For others, designers or illustrators, whose job is closely connected with painting, the urge is dulled, or their work corrupted by the tricks of the trade. There are some, however, who feel that a job, while a necessary evil, need not corrupt. It may force the artist to think and broaden his outlook. "Some of today's commercial art is more creative than

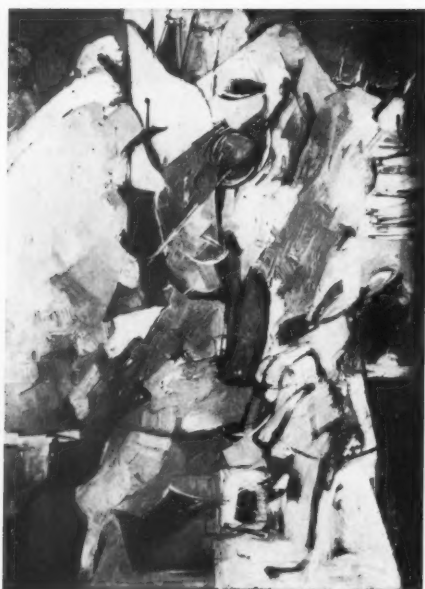
most of the gallery painting produced by those who have full time and freedom of expression." There are jobs and there are *jobs*. One young artist ruefully submits this newspaper classified ad: "Lady artist very interested in semi-abstract and developing new style, wishes to contact brilliant maestro for lessons. Box 1153."

And what about the good things, the gentle things of life? What are the effects of economic insecurity and erratic income on the personal life of a young painter, delaying marriage, acquiring a home, a car? Does progress in art, demanding so much time, thought, money for materials, delay social integration? Should the artist expect some of the amenities quickly accorded nowadays to the young business or professional man? (This was really a leading question and it brought forth a vigorous reaction from the young artists. Their comments were tinged with anger, cynicism, and occasionally resignation.)

One promising young artist, beginning to acquire a reputation, at 30 has never had enough room for his three children, no car, no real studio. All his work has been done in cellars or wherever he could find a bit of space. "You give up your right to all the things any young businessman takes for granted." There is bitterness too: "A man has to be an absolute fool to expect to own a home, marry and have children, and be a



BRUCE HEAD. *The Wall. 1959. Ink*



SANDRA CAPLAN
Rock Quarry No. 1. 1959

serious painter also. One has only to look back on the pitiful contribution of Canadian society to arts and letters to see that the only sensible thing to do is to forget that such a thing exists as making a living as a serious painter in Canada; either paint pretty decorations, or starve, or teach and have too little time to develop into a painter of stature."

Some of these young painters have thought the matter through in a very clear and rational way. They have concluded that if a painter becomes too concerned with social amenities, he usually pays a price. It costs him his creative ability. He becomes a status seeker.

"When you decide to become a painter you forego certain things in order to gain others. Economic insecurity is tough at times, but you do gain certain psychic values – perhaps a clearer and better value system than is current in our present day society, and a better appreciation if you *do* obtain them. A painter shouldn't strive for social integration. This would mean changing his value system for that of the society around him and consequently ruining his painting. He is not working within the same framework at all. Most 'amenities' are prestige or status symbols, and since the artist works in a different level of society he has different status symbols."

Marriage for the young artist is a complication and a responsibility. "The artist is a human being first and as such has a right to enjoy the amenities of life as well as anyone else. But alas, it does not happen. Alone one can do a lot of things, but it is difficult to ask someone to spend a life of insecurity and financial difficulties, no matter how much in love one may be."

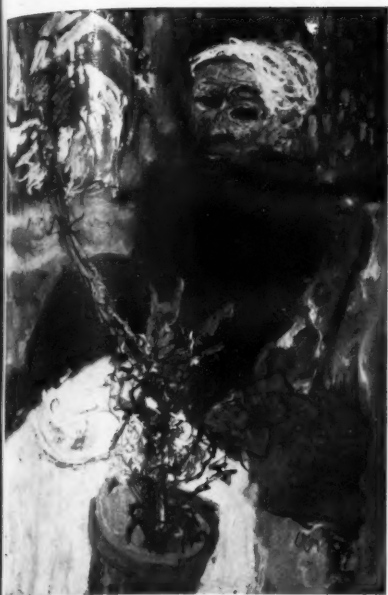
Some have already taken the plunge. "If you marry the right type of girl there is no need to delay some things." Another says: "I was married in my second year of University and my wife and I are very happy. I might mention that her income is a very important asset. We will not think of children for some time." Yes, it is difficult for a married man to develop and improve his painting while supporting a family, yet "insecurity may be an important stimulant sometimes, to produce a noteworthy artist."

These are the difficulties of economics facing the young artist in Canada. What atmosphere surrounds him *as a painter*? Is it difficult to develop his own personal expression and find acceptance for it? Does the young artist feel any necessity to conform to currently accepted painting idioms, either as a valid ex-

pression of our times or to secure approval at exhibitions, in galleries, or in the press?

Since art is communication, it is necessary to reach an audience. What are the difficulties of becoming known? The comments are interesting and varied. "There is no real difficulty. More and more, people are becoming interested in talented painters, either young or well known. There are more opportunities now for hard-working younger artists." One young painter who had his art school training in the United States declares, "I have found that for me there are many more opportunities to exhibit in Canada than for my classmates in the U.S." "It may be a help in the end not to become known too quickly, not to find it easy to exhibit and sell. It may serve to deepen and define the artist's purpose before too many opportunities present themselves to show, to have commissions, etc." There may be an audience for the young painter, even a demand for his work, but it gives him little satisfaction if it is uncritical, not encouraging him to produce the best of which he is capable. "Perhaps there is too much emphasis on the 'young' painter. He needs time to mature before he can make an adequate statement – time devoid of flattering reviews, one-man shows, volume sales, and people jabbering about 'an exciting young artist.'" On the other hand some young artists feel that a beginning must be made and, outside of Toronto and Montreal, there are few private galleries ready to promote the work of the young painter. (There are too few private galleries in Canada which give lively and imaginative promotion to the works of *any* painter!)

It is almost natural to expect that the young painter should take a rather jaundiced view of the art societies and juried major exhibitions. The societies themselves feel that they are bending over backwards to recognize new talent, both in their membership elections and in their annual shows. Usually more non-members' work is accepted by the jury than from the members themselves. However, it is admittedly difficult for a jury to turn down the somewhat-less-than-best work of well-known painters who have served the society and Canadian art well for a quarter of a century. Youth is not softened by sentiment and is inclined to be critical. "Large Canadian shows and group shows tend to favour 'knowns' and members and exclude young unknowns. This may tend to make the young painter take the citadel by storm – canvases



DONALD CARTER
Still Within. 1959

too big, too loud, unusual for the sake of being unusual." "Politics in society shows make it tough for the outsider."

However, the young artists feel that there are other difficulties in exhibiting perhaps more formidable than entrenched seniors. Shipping costs are a real problem. The young painter growing up in Winnipeg, Regina, or in the Maritimes faces discouraging odds and almost forbidding expenses if he wishes to submit to exhibitions in Toronto, Montreal or Vancouver, and extend his name beyond home town repute. "More purchase prizes and awards would be an incentive too. It's pretty expensive to crate and ship paintings all over the country just to be in a show." Above all, there is a hunger for real criticism. "Good reviewers and critics are almost nonexistent in Canada." . . . "There is a need for an art journal which appears monthly and carries good reviews. With only *Canadian Art* to depend on, having a show in Montreal means little in Vancouver. There is room for only a few shows to be reviewed and one is lucky to have his name mentioned. (*Canadian Art*'s new reviews of shows is definitely an improvement however, and I do realize the financial difficulty of monthly publication.)"

Young Canadian artists are not worried about being derivative. It is almost inevitable that the young painter will reflect the ideas or style of the artists he admires. "We are all influenced by the artists we admire. It cannot be otherwise. In everything we learn, our first impulse is to imitate. But it is only a temporary support. Gradually, as a personal style becomes more apparent, it shrugs off the influences which gave it support and strength. They disappear, mingle, are submerged or erased. One need not be afraid of being influenced. Any great artist, past or present, has felt the influences of others. When he is young he may depend for awhile on another's eyes; probably he will *always* borrow and absorb, but eventually he should get the best out of it and stand on his own feet."

Most of the young artists are aware of certain pressures and temptations to conform to currently acceptable styles of painting, but all naturally disclaim yielding to such pressures in order to be accepted at exhibitions or to be in the intellectual fashion. "The road to bad painting is paved with seeking approval." "It is not conformity. It is expression similar to other artists of our time who react the same way to the external world. We speak

the same language. It is the idiom of today. Abstract expressionism is the final liberation of art. Art will inevitably continue in this direction in order to become truly creative painting."

"There is a strong undercurrent of pressure to conform . . . It is particularly dangerous to the young unformed painter in steering him away from his own authentic individual vision. There is so much in the current art world that seemingly offers a short cut to quick dramatic results – a way around necessary inner disciplines."

Wherever painting styles are discussed there is always vigorous disagreement. Here is a whole field of conflict across which the tides of battle have surged back and forth ever since art began. And it is no different with these young contemporaries – "Yes. On the whole, young artists feel the necessity to conform (to today's favoured abstract-expressionist style). Those who revolt often go back into the past instead of realizing that an artist should be ahead of his time." . . . "I do not conform. I am forever seeing painters win awards for work that looks like a hundred other paintings. There seems to be an academy of 'modern' painters developing. *Clichés*, tricks, gimmicks, are the order of the day." It may be readily seen that there is an assured supply of champions for different expressions of art for years to come.

Such matters may be resolved with brilliance and despatch around the café tables of St Germain des Prés, where the harsher realities of a young artist's life are dissolved in Dubonnet and the hot-house atmosphere of Paris. But in the chilly, realistic climate of Canada, in the cafeterias of art schools, in coffee shops, in makeshift studios from Vancouver to Montreal they are discussed without conclusion by young Canadian painters. They are the facts of life to be faced at the outset of a serious career with brush or chisel or welding torch! They look very formidable, these difficulties, so formidable that one couldn't really be blamed for turning away and settling for a grey flannel suit, a fur-coated wife and a station wagon. Not many of the young artists however, will turn away by choice. Some of them will be forced away; some will make concessions and deceive themselves little by little till they are no longer artists except in name; and some will, by honesty and talent and hard work, become the great Canadian painters of tomorrow. Perhaps even make some money too.

SAM ZACKS

with Lawrence Sabbath

In the late afternoon of 28 April 1960 I sat down in the living room of Ayala and Sam Zacks in Toronto and it was not until almost four hours later that we felt that the tape recorder held enough conversational matter. The walls were laden, like every room in the not-too-large apartment, with paintings and drawings, and on the balcony through the glass doors could be seen statues by Moore, Hepworth and Butler. Dining at the large uncovered refectory table you had the impression that if you were to reach out absent-mindedly for the salt cellar you might find that you were pouring a statuette into your dish, so little space is there for all the *objets d'art*.

I suppose that one of the simplest explanations for the strength and character of their collection lies in the fact that at a time in history when a great deal of money can buy more second-rate things than good things, their taste and judgment directed them to the good.

It remains for art experts, historians, and time, to be the final arbiter of the worth of this still-growing collection. Whoever has the say, and in whatever form it appears, no one will have expressed it with more understanding and love than the owners themselves.

It is undoubtedly true that acquisition of valuables confers a special quality on the owners. If they are proud possessors they are also instinctively humble and you cannot distinguish between the two, as the completely extemporaneous words of the interview show better and more clearly than can any attempt to describe or define what took place.

QUESTION: Now that you have such a large collection do you find that the fun has gone out of buying?

ZACKS: No. I'm not buying as much, but every time I come across a piece that I like I still get a lot of genuine pleasure and excitement in buying and receiving it. Very often a piece of sculpture takes a long time to reach us, especially if it's from Europe, and I always look forward very anxiously for it to arrive. I think that if you find something new that appeals to you there is still fun, and I don't get *blasé* about new acquisitions and I'm not sure that we will ever stop.

Q: One of your problems in collecting obviously centres around a home for these pieces.

Z: It's a problem in an apartment. We buy objects that speak to us and that we think are important. Sometimes they set off a new trend in our collection and sometimes they fill a gap, but essentially the picture or piece of sculpture must say something, whether the painter be dead or alive, successful or unsuccessful, it really doesn't make any difference.

Q: Are you not concerned that the painting must also fit into some scheme of your collection?

Z: We primarily collect the twentieth century because the art of the twentieth century is close to us. Its message deals with problems that are more familiar to us, even though we do go back in our drawings for inspiration to the nineteenth century. We debated very seriously whether we should start with impressionism or the School of Paris, and we decided that our temperaments were more suited to the School of Paris.

Q: Was this the result of an actual discussion between you and your wife?

Z: Yes, we did so with the first pictures we saw and we almost purchased a Cézanne. My wife, who knew more about art than I, thought that a Cézanne and a Van Gogh would be the proper place to start and at the time we started the collection, thirteen or fourteen years ago, they were available. We bought Rouault and Picasso instead.

Q: Were you guided solely by yourselves in collecting?



PABLO PICASSO. *Shadow on the Woman*. 1953

Z: Yes, although we had experts advise us on quality and methods of dealing with people and one of the things we have found great pleasure is in buying from living painters. There is no chance of buying a dud or a fake and it's also nice to know the artist.

Q: I notice that you have gone direct to Dufy and bought some canvases from him.

Z: Yes, we did so. We helped him buy a house and establish himself even though he was an old man. We felt that he was a great painter, his paintings in his lifetime didn't sell too high.

Q: Did you have any trouble approaching him?

Z: Oh, no! We met him on a boat and we became friendly. We like his "joy of life" and we saw it in his work. We liked his style and one of the most satisfying pictures we have in our collection is one we bought from him, *The Yellow Violin*, which is reproduced in the Metropolitan book on expressionist painters.

Q: In going to Dufy, was this the result of a discussion between you and your wife and the experts as to who were the important painters in the movement?

Z: We knew who the people were in the School of Paris. My wife knew Chagall for many years and somehow we felt a great affinity for him and for Soutine. It was partly emotional. We never met Soutine – we know of his struggle and attitude towards art. He and Modigliani, they felt they didn't want to be rich nor did they expect great prices for their pictures. They even thought it was wrong to take big money, that if they could

get food it was enough, that art was spoiled if it became commercial.

Q: In dealing with Dufy was there any agent involved on his side or yours?

Z: No. We went to his studio, we picked out a few oil paintings, saw a number of water colours and had a very pleasant time with him. Then one of the paintings we didn't buy sort of haunted me after we left the studio and I thought of it many times during the night. It was this *Yellow Violin* in front of us. I called him the following day from Switzerland. It was very early in the morning and when I said I wanted to buy the painting he was rather surprised that I had awakened him so early and that I should have been so anxious about it. It had been exhibited in America at Pittsburgh and this I did not know at the time. I thought it was one of his best. Today is one of the pictures admired most in our collection.

Q: This must have been early in your collecting – when did it start?

Z: Thirteen or fourteen years ago. I had other pictures before that but collecting with my wife started then.

Q: Did Dufy know the value of his own work?

Z: Oh yes, he knew it. He had had a lot of experience with dealers in America. He was in the seventies when we met him and he got a fair price from us. I think we paid him more than anyone else had ever done. We bought seven or eight paintings and he was able to buy a home that he needed. He had lived in a small studio in Paris when we saw him and had just recovered from a long illness. He needed a change of climate for his health so he bought a house in the centre of France. It seemed shocking to see such a talent unrecognized and so poorly rewarded after a lifetime of hard work.

Q: Was he aware of his own importance?

Z: Oh yes, but he couldn't get the dealers to pay him the prices. Ten or twelve years ago he didn't command big prices and he was having difficulty – like most painters in that time.

Q: But he knew the market value of what he should get, he knew what he was doing?

Z: He certainly did. Nobody ever kidded him very much. He had a lot of love and friendship in him and was really a good scout, that's the way you might describe him.

Q: Did you find any relationship between him and Chagall?

Z: No, not at all.

Q: Nothing in their use of fantasy?

Z: Well, Chagall is more the dreamer – he's not quite as light-hearted as Dufy was. Dufy liked the horse-track, the races, and he painted them. He loved music and he wanted to be a musician and that was part of his life. He loved beautiful women and regattas and they were part of his life. Chagall, on the other hand, was steeped in the Bible, the small Russian village of Vitebsk where he had known persecution. Paris was a new world to him, a world of freedom. My wife knew him for many years in Paris where she lived. Chagall appealed to me because he was steeped in Jewish lore and it all came out in his paintings, and many of the problems that bothered him spoke to me also . . . I do think he is one of the great masters, he's unorthodox and he can do so much with his dreams and he can speak to you in an original way that has a great appeal to me. He tells you with pathos of his



RAOUL DUFY. *The Yellow Violin*



MARC CHAGALL
Above Vitebsk

nostalgia for the places he left behind, but to lighten and brighten his picture, his phantasies are expressed humorously, and in rich colour combinations. You might say that while Dufy was a frustrated musician, Chagall is a frustrated poet.

Q: Did you deal with him directly as well?

Z: I have never done so. I probably could have and should have, but we liked his earlier work much better than his later, although today I like what I thought I *didn't* like as much at the time we were buying his earlier work. Here he is very serious, but as he became more popular there was a tendency for some people to believe that he was thinking more of the people he was painting for rather than expressing himself, but I am not so sure it is so. That was the criticism passed around. We bought a very early picture of 1914 which is one of his great masterpieces and one in which he said an awful lot.

Q: I gather your buying is not done in clusters. Having bought a good Chagall are you not tempted to purchase some more?

Z: No. I'd like to have more but they're hard to get now and very expensive. At the time I looked at the first few, maybe I didn't understand and appreciate them as much as after having lived twelve years with one. With it, you feel that wherever you go that picture is with you and it leaves a deep impression. And that's why today when I see a Chagall, well, I have come to love and appreciate it a lot more than I did, and I think that he may not be quite as lyrical as Dufy but on the other hand he has greater depth. Some years ago we found a beautiful Chagall water colour now reproduced on the cover of Skira's "Chagall."

Q: I would certainly agree with you on that. But if you have a chance to purchase, say, a Van Gogh or a Chagall, and even though you might prefer the Chagall, would you choose the Van Gogh because here is someone that is missing in your collection?

Z: Well, Van Gogh is a great master, altogether different from Chagall, and his importance in the history of art is very great; but at the same time I think that Cézanne would have been equally important for us. The influence of both has been great.

Q: Did you ever have an opportunity to get a Van Gogh?

Z: Oh yes, and I have made a mistake in not buying one. Our collection undoubtedly misses a Van Gogh and this is one of the gaps. Certainly his power, expressed in the strongest colours, more figuratively and impressionistic than Soutine, made him a giant and forerunner of a whole movement. In his madness he seemed to know of a life in the skies and expressed this movement in his painting.

Q: But would you like him in order to round out your collection?

Z: I would love to have him. On two or three occasions we came very close to buying one but we didn't. Now we're going more abstract. I am thinking of buying an Appel, the Belgian, and he is one of the very, very modern in Van Gogh's style. I would like to have many Soutines, who does to you what Van Gogh does and is of his school. We have a few. I love his work and his impact. When you see *Side of Beef* you know the man is hungry, and while it is a hackneyed subject that many painters in the seventeenth and eighteenth centuries did, his picture of even an ugly thing like the red-blooded meat, since it meant so much to him, is real. He put an awful lot of himself into it. He was hungry and he told you so.

Q: Tell me, do you have a list of the names that are missing from your collection and that you would like to have?

Z: No, we didn't do that. We started with the School of Paris, then we went into cubist-analytic, fauvism and then forward and also backward.

Q: Did an occasion ever arise to get a Cézanne?

Z: It arose, but somehow or other it evaded us and we don't like to talk about the things we should have or could have bought because that gets you nowhere. If we came across a good Cézanne or Van Gogh and if we could afford it we'd buy it. But we have many other things. For instance we've gone into African art so important as background in the School of Paris.

Q: I just want to establish a point here. At the time when you sat down with your wife fourteen years ago and you decided to begin in a small way, and as you accumulated, did you work out a pattern of collecting for yourself?

Z: Well, we're conscious of it, very often, of gaps but you can't go out and buy the gaps, it is not like going into a department store and selecting what you need.

Q: I mean, is your purchasing based on a fixed pattern?

Z: It isn't, but it should be. Every museum should be based on a "pattern" as you call it. For instance, yesterday afternoon I was talking to Mr Sweeney in New York, and he says to me – "Imagine our museum, the home of Klee and Kandinsky, and the father of Kandinsky isn't here, and our directors, have never bought a Munch. We haven't got a Munch and we need it very badly. We haven't got a Van Gogh. We're buying Appel. We have 189 Kandinskys, 167 Klees and no Munch."

Q: But your problem is not that of a museum.

Z: It's the same kind of thing.

Q: Do you avoid buying extraneous things? If somebody comes up to you and offers you the chance to get a Constable, for instance.

Z: We don't collect in that period. Mind you, there would be no harm in having a Constable, and I am not sure Constable is extraneous. As I get older I feel that maybe it's a mistake to try and limit oneself, but if you start buying through history in every generation and country and the works of every master, there is no end.

Q: Isn't it also based on the idea that it's really outside your field?

Z: Yes, Constable belongs to an earlier era. Yet he may be important even to our collection. Recently one critic showed a direct relationship between Constable and modern art. I refer you to Gombrich's recent book "Art and Illusion."

Q: Have you bought many of the Italian futurists?

Z: Yes, we bought some pictures direct from Mr Balla who was in his eighties when we met him. He was lying, almost half conscious, in his apartment in Rome which we reached by climbing six flights of stairs. We met his daughters. He was very weak and faint. We know what a privilege it was to meet him and we bought seven or eight of his works and are very happy with them.

Q: Did you buy any Severinis direct?

Z: Yes, we purchased several, one of which is the famous *Madame S*. One of the Ballas is also famous and is reproduced in a great many art books. We became friendly with Severini and his son-in-law, the sculptor, Francini.

Q: Were they both aware of their own importance?

Z: Oh yes. Balla had been very successful. So was Severini but Severini's work was great only in a limited period, and apart from his contribution to futurism I don't know whether he is so important, but the fact that in a certain period a man does good work and then drifts in other directions is unfortunate. Now a

man like Picasso, he can get from a blue into a pink period, then he became a moralist and scoffed at society. But it may be that his cubist-analytic period is the most important contribution to art in this century. Picasso is probably the great master of our time. His versatility of style and subject indicate his boldness and fearlessness.

Q: We'll go back to Picasso in a moment. Do you have any Marquets?

Z: We have one of the most important Marquets, one that was used in a retrospective show and is on the poster for the show which the Museum of Modern Art, Paris, arranged.

Q: Was he not neglected for a long time?

Z: I wouldn't say he was neglected, but underestimated. He was always a great painter. Very often dealers make the painter and the prices, and because a picture sells for a lot of money it doesn't mean it's a good one or that the picture deserves to sell so high. Art dealers make markets for pictures and they can take hold of a painter and do almost anything they want.

Q: But who is making the market today. Is it the dealer or collectors like yourself who are always going out on the market?

Z: We don't influence the market very much because we buy very slowly and carefully and we have to measure our dollars and, besides, we would sooner buy from painters.

Q: Who then is the most influential?

GINO SEVERINI. *Abstract Rhythm of Mme S*. 1912



Z: The public and the museums. The large buying is done by museums that have public and private funds and are very popular today. They satisfy the great need of people to congregate in museums and governments recognize this.

Q: Do you find that most painters are tied up with dealers?

Z: Sometimes they are and then you can't buy from them, like Braque or Picasso. What we have done in the last few years with painting prices soaring beyond all reason, we have gone into the field of sculpture. We find there is a great renaissance in sculpture today.

Q: Why are paintings soaring beyond their real value?

Z: There is a shortage and there is a concentration of buying on certain painters like Cézanne and Seurat and there is a general inflation and people feel they would sooner have art than money. It's also a question of ostentation and snobbishness. There are many reasons why people buy, but the percentage buying for love of art is very small.

Q: To return to sculpture, you said that you met Fazzini.

Z: Every time I go to Rome I go to his studio. I sit and watch him work. I like his philosophy and he is the type of person I like to be friendly with. Even with my limited Italian – we understand each other. He's young and very much alive to all the social problems. He's doing important work. He is a great teacher, he loves young people, judges in the Venice Biennale and the Roman Quadrienalli. I like the light touch of his work and I think he's a great master. His pupils in Florence and Rome adore him.

Q: How about Matisse?

Z: I never bought anything from him, but we did buy an important piece from his estate. We have acquired a few beautiful

Matisse. We think he was one of the great drawers and craftsmen of his generation, and his sculpture was as great as his painting.

Q: When you go to a man like Lipchitz on a visit, does he try to sell you?

Z: No, no, not at all. He talks to you, he waits for you, and doesn't try to influence you. You are overawed by the power and strength of his work although he personally is soft and kind. Lipchitz is a great personality and he is aging beautifully. His studio holds fifty years of maquettes and plasters as well as many great African pieces which influenced him and Picasso so much.

Q: Do you find there are pressures put on you all the time as you become more prominent as a collector?

Z: Yes. In the last few weeks I must have had thirty or forty letters from people who have things to sell, such as furniture and paintings by artists I never heard of, and everybody expects you to buy. It's a great job just trying to be polite.

Q: What do you do with all these letters?

Z: I try to answer some, and I see some of the people. But lately it has become worse and how to cope with it is one of the difficulties I am facing, since I don't want to be impolite and ignore people. You get many crackpots who think they can paint, young people who want loans; letters requesting scholarships, and that's also taxing since you don't know whom to help and whom not to help. It means examining your own judgment in all these things. I can't set examinations for them!

Q: What do you do in this case?

Z: Well, sometimes we help and occasionally we accept the word of a professor who thinks a student is worthy. The important thing is to pick promising people – and buy their works. This is a constructive way of helping out.

Q: Doesn't the danger arise, though, that in helping them you weaken both your own collection and them as well?

Z: Well, you do find it's worthwhile making a mistake if some good comes of it, and nobody is perfect. I am prepared to make mistakes and to take my chance with a young artist.

Q: Still, you're willing to risk your own personal judgment.

Z: Oh, yes. In the long run the pictures we have bought have been *without* experts. In the beginning we were glad to use them, but as we got to feel and understand pictures and to discuss matters with museum directors and art critics and to study pictures we became more confident in our own ability to know what to look for in a painting even then we often make mistakes.

Q: Do you find that in getting to know the market you become a dealer for yourself?

Z: No, no. I stay away from dealers as much as I can. In our field of collecting it's very hard, very difficult to get top quality pictures now. The market has been pretty well combed, and it's very seldom that a real good painting turns up. We don't want to ignore the quality of our collection and that's why we are not as eager to buy. However, there are dedicated dealers who know how to get the best out of the artist they handle and help the painter develop.

Q: Are you not concerned with the problem of whether a painter is living or dead?

Z: No. We'd sooner buy from living painters. Now I am planning a trip to Europe very shortly and I don't expect to visit





below left:
HENRI MATISSE. *Baudelaire's
Man of the Sea, 1944.*
Charcoal on paper

left:
PAUL GAUGUIN. *Seated Tahitian
Woman, c. 1892.* Pencil on paper

many dealers. I am going to go to studios and hope to see Miró and maybe Appel. I look forward to visiting the European museums where I will take a good look at Grecian, Egyptian, Coptic and Etruscan art.

Q: Will this be a change from your usual procedure?

Z: Yes, I want to find out also what the painter is thinking, what he is like, has he a message and is he going to leave anything that is worthwhile. We find so many of them today have nothing to say, like so many of the so-called action artists and other fashionable stylists. If they destroyed three-quarters of their work they might be greater painters. Drawing is very important and in our collection we have always felt that the artist can say as much in a drawing and his drawing can be as important as his painting. Look at Degas.

Q: Do you have a large collection of prints and drawings?

Z: Drawings, yes. In the last few years we have also bought Grecian, Egyptian and African art, modern sculpture and a lot of very fine drawings. We find this is very satisfying and exciting because the painter can say so much in his drawing since the drawing is the first impulse of the painter or sculptor.

Q: Where are your different collections located? Do you not also have two in Israel?

Z: We have some there and we've loaned a great deal out as we believe they should be shown to the public and we are always loaning to museums and exhibitions. We believe greatly in the educational value of art even though it's hard on the paintings and on us. We have done it so far and are happy to do it because we feel that that's the way we can contribute to the cause of art.

Q: What is the future of your collection?

Z: We have no children and we're thinking now of setting up a foundation.

Q: What about your gallery at Tel Aviv and the museum at Haifa?

Z: In Tel Aviv we have a house of our own choice, which is built like a small art gallery, and we have many beautiful things there. We're also hoping to go ahead with the Chazor Museum for archeology which will be built near the site of King Solomon's Temple, and will house a part of the excavations found on the spot.

Q: What do you do with things that you bought early in your collecting, and now don't like, or do you have such a problem?

Z: We don't have a problem in this regard, although we have made some exchanges. As a rule we don't try to sell the pictures that we don't like. At the same time it's amazing how well our first choices have stood up.

Q: So you exchange rather than sell.

Z: We try to upgrade the collection from time to time. If we think a painter has done a better work we trade the one we have for something we haven't got or for a better one.

Q: Do you frequent local galleries?

Z: Oh yes, I'm looking at art all the time.

Q: What happens when you walk in and the owners know you?

Z: Oh, it's like coming into a living-room. We talk about art and painters and most of the dealers don't try to pressure us—they are very friendly and try to be helpful. In a discreet way they try to find out what our impression is and do we agree with them about the show. Very often we're frank and the position becomes difficult if the painter happens to be a friend of ours and we don't

like his work or we think he's not doing his best, so it's best to be silent in such cases. These are problems you just work out. You try to be as diplomatic as you can. We don't want to hurt or discourage any painter, on the contrary we do what we can to encourage other collectors.

Q: Now that you've seen so much art, can you say from what country you expect the new impetus to come?

Z: I don't think it has anything to do with a country. You had a group of painters in Paris, Soutine came from Lithuania, Chagall came from Russia, Picasso from Spain – there are a lot of new painters right now – but I think the whole painting field is very confused at the present. We're living in a fast-moving atomic age that has taken people off-balance a little, including the artist. Most of their works are appreciated fifty years later – only then do we understand what they're trying to say.

Q: Where do you see any signs of a new movement?

Z: There is a big American movement – Pollock, Rothko, Kline, Hoffman.

Q: Are you buying Pollock or de Kooning?

Z: We haven't. Maybe it was a mistake. They're space and line painters. Some of the lines and conception of space are very good, but what percentage is really good, whether this art is going to last, I couldn't say. Like so many other phases we have to pass through it.

Q: You haven't bought Jack Levine?

Z: I haven't, although I like him and think he is probably a better painter than some of the others. There has been a tremendous boom in American art – almost a sense of patriotism, as though Americans were realizing for the first time that they have good things and don't have to go to Europe. I saw a show recently of Levine in a New York gallery, which I liked very much. It is important that at last the Americans have gained a confidence and respect for what is their own. And what Kline and Hoffman are doing reflects the confusion of the materialism and so called progress of Western civilization. No doubt the Americans are the leaders today in the experimentation in space and movement, and thus they reflect our scientific age and the mind of today.

Q: How about Stuart Davis?

Z: We haven't gone into that field and actually have very little of American art.

Q: Which speaks well for your purchases of Canadian artists.

Z: We think that there is some very fine work done here and we want to encourage Canadians. I think Borduas who died a short time ago was a great painter and there are many others.

Q: But you buy them because you like them, isn't that it, not just to encourage them?

Z: Oh yes, we do it for both reasons. Canada is forging ahead very fast.

Q: What Canadian artists are you buying?

Z: Borduas, Riopelle, York Wilson, Sydney Watson, Archambault, Lillian Freeman, Cox and Nakamura. We also have Hedrick, Town, and Milne, whom I like very much. It is really unfair to enumerate them, as we have many others.

Q: How about Varley?

Z: Of what I have seen I prefer his drawings to his painting.

Q: How about Roberts and Muhlstock?

Z: No. I am not so familiar with their work.

Q: These are names you know, of course.

Z: Oh yes, I know them but not too well.

Q: Is there any reason why you don't buy them?

Z: We can't buy them all. We just obtained a Bieler whom we like very much, also a Snow and a couple of Shadbolts, but you can't buy every Canadian. I am sure there are many good Canadian painters we should have.

Q: You don't have anything by A.Y. Jackson or Lawren Harris?

Z: No, I like the early Harris but not some of the later. I like Emily Carr and we had one of hers but unfortunately, we traded it for something else thinking we'd get a better Carr. Now we wished we hadn't, it's a great loss, but those things happen.

Q: A lot has been written about the adventure of collecting. Is it true that you get phone calls late at night and rush over to Europe to pick up some art piece?

Z: Not at all. We plan our trips and go usually when Europe is not crowded.

Q: Do you have agents writing to you about what's available?

Z: No. We have dealers who will occasionally point out that a certain work is available. If it can't wait we'll find something else.

Q: Have you ever gone to the Christie sales?

Z: No, we went to Parke-Bernet once but I did not enter into the spirit of things, you can get fooled. We like to look at a work of art and live with it in our house and see if it can become part of us and if it fits into what we're doing.

Q: You read a lot of stories about cloak and dagger politics in buying, about secret reports from people saying that they've got a hot Picasso and you'd better buy it at once.

Z: I've never succumbed to, or experienced such pressures.

Q: Then who made up this recent story describing such an incident that occurred to you?

Z: It was just crazy, just something completely out of text, with facts distorted.

Q: How do you get around the possibility of buying fakes?

Z: If you think there is such a possibility you buy only on condition that you have a chance to get in touch with the previous owner, you get a history of the painting or the painter, and if the dealer is reputable you request a full curriculum vitae of the work and what exhibitions it's been shown in or you leave the picture for some one else.

Q: How about X-rays?

Z: Yes, we have done that.

Q: Of course, this problem doesn't enter when you buy directly from the artist?

Z: No.

Q: Does anyone buy for you?

Z: No. We must fall in love with the piece of art ourselves almost at first sight before we seriously consider the object.

Q: Not at all?

Z: Never.

Q: You're always there when you buy the picture?

Z: We are the only ones who buy, no one else ever does. It's interesting to make a research on a painting, to know why the painter did it at the time, what prompted him, what his thoughts were and what relation the picture has to his whole work so that you can fit it into a pattern. We have a very large library and we

try to study background for each painting.

Q: Doesn't that make for a certain cold-blooded approach to each purchase?

Z: You have to know why you're buying if you are serious collectors. I'm not saying that one doesn't get a bug at times, when you feel that time is running out and you won't be able to get this or that. Then you establish a good relationship with other collectors, and learn from them and exchange knowledge with them. When we go away, most of the people we see are connected with the art world. You soon find out that serious collectors investigate carefully before they buy.

Q: You have a number of Mirós?

Z: Yes, we have two lovely ones. I would like to visit Miró one day and watch him work. I understand he is now on a whole new phase. Miró, I believe, was greatly influenced by Kandinsky, but Kandinsky in his later work borrowed from Miró. Both of them, with Klee and Mondrian, are the pillars of "concrete" art or "constructivism" of our day, although the Miró and Klee work belong to the lyrical and the poetry of the art of today.

Q: Has your collection been shown in the States?

Z: Oh, yes. After their cross-Canada trip we sent about 110 paintings to many American cities. The Museum of Modern Art have asked for some of our futurist paintings for a big show next year. We may also be sending about 100 to Paris and these will go to Amsterdam, London, Switzerland, Rome and Madrid.

Q: Your collection then is always on tour?

Z: Many pictures are. We're sending a Valadon and Utrillo to Munich, and we are always getting requests.

Q: Who keeps track of these shows?

Z: My wife and I do it all. We find it very hard to leave it to others. It becomes personal and we like to follow the picture on its course and are always anxious until the last moment when it returns.

Q: Who looks after the packing?

Z: Sometimes we have the Art Gallery or a dealer pack. It is not as automatic as you might think. There's the Customs, the handling of the picture when it comes back and sometimes in winter they'll be left out in storage for days unless you personally follow and check.

Q: Have you had much damage?

Z: Very little - we've had it with frames but we check constantly for damage, for slight shrinking, and then we have the stretching done at once. In this home we keep the proper humidity at all times so the pictures can breathe properly. They're like children, they need a lot of care.

Q: Did you ever meet Berenson?

Z: No.

Q: Is the story true that you bought something for the Paris government in order that they would give you permission to take a picture out of the country?

Z: Not at all. You see this little Grecian head in front of us, it's a 4th-century B.C. head and before you can get such an object out of Paris it needs the approval of the Louvre. This the dealer had difficulty in getting, but he heard that the Louvre wanted an Egyptian cave piece that he personally owned. He worked out some arrangement which had nothing to do with us, but I suppose it was added to our cost. It really wasn't a big thing.

Q: Do you see yourself as setting any standard of pace because of your importance in the art world?

Z: No. We buy paintings to suit our own temperament. When we started, many of our friends couldn't understand this school at all, a few did appreciate it. Now in Toronto there are a great many collectors, maybe 25 or 30, and two or three of them are coming along pretty fast. Some of the new immigrants have a love of art and also fine possessions. Art magazines, beautiful art books, facilities for art education, there has been a strengthening in this community and in Canada of art collecting.

Q: Do you think that will lower the standard of taste - there just can't be that much good art around?

Z: Well, there are a lot of new painters coming up, most Canadians are buying Canadian art and encouraging them. Can taste be standardized? Most collectors follow a leader but is this really collecting?

Q: Is there not the danger that this will lead to poorer collections?

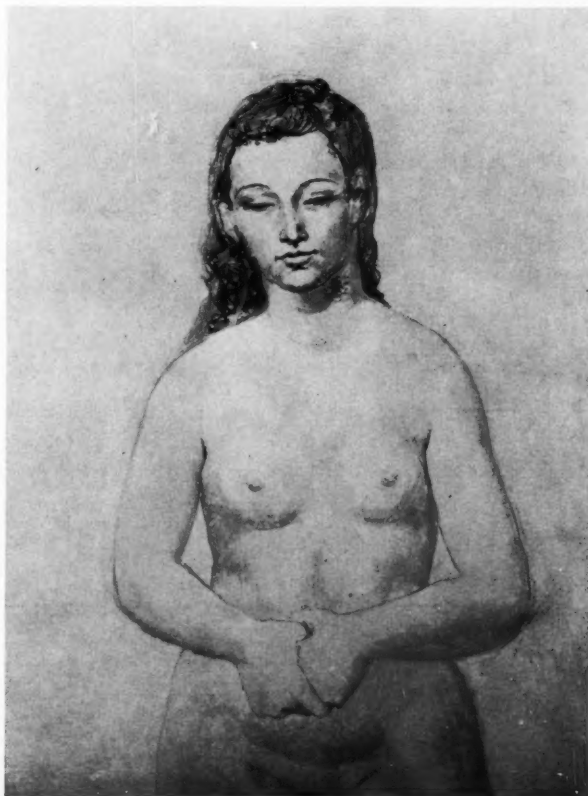
Z: No. For the most part people buy with considered judgment because art galleries have study groups with qualified people although sometimes you do get poor leadership.

Q: When you have a chance to buy a Reg Butler in a local show do you say to yourself that you'll wait until you go to England and may see a better one?

Z: You won't see any better ones. Butler does six of each subject so one is in England, one here, and the price is pretty uniform. We just purchased three Hepworths and two

Continued on page 296

PABLO PICASSO. *Nude with Clasped Hands*. 1905. Gouache on canvas





DAVID PARTRIDGE was born in Akron, Ohio, in 1919. Studied in Toronto, taught at Ridley College, St Catharines, and many other places; he has exhibited widely both in Canada and abroad, and after a few years in Europe, has returned to Canada



BETTY WILLIAMSON was born in Ottawa, graduated from Ottawa University, after which she studied at the OCA, in Mexico and in San Francisco. She is now working in Ottawa on fashion illustration and photography

Out of the infinite variety of experimentation with non-objective forms, with *objets-trouvés*, and with the happy accident, which is currently enriching the form-repertoire of the contemporary painter, the photographer has added much. Most recently we printed an article by Max Bates on visual art and photography.

Since then, we have had the pleasure of seeing David Partridge's configurations with nails and the many photographs which Betty Williamson took of them. Partridge's modest, personal and revealing notes about his own work, together with Miss Williamson's reaction seemed to us to add another interesting paragraph to this apparently endless story.

— Editor

CONFIGURATIONS

While in Paris during the winter of 1958 one of the exhibitions which excited me most was that of Kemeny. His relief constructions, many suggestive of cellular structures, made a lasting impression on my mind.

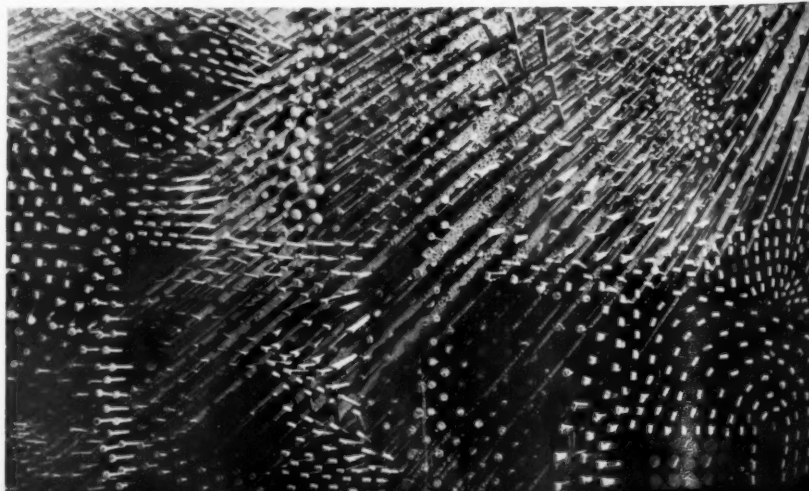
About a year ago, during an otherwise uncreative and unproductive period I found myself with some nails and three-quarter-inch plywood at hand, also several hammers.

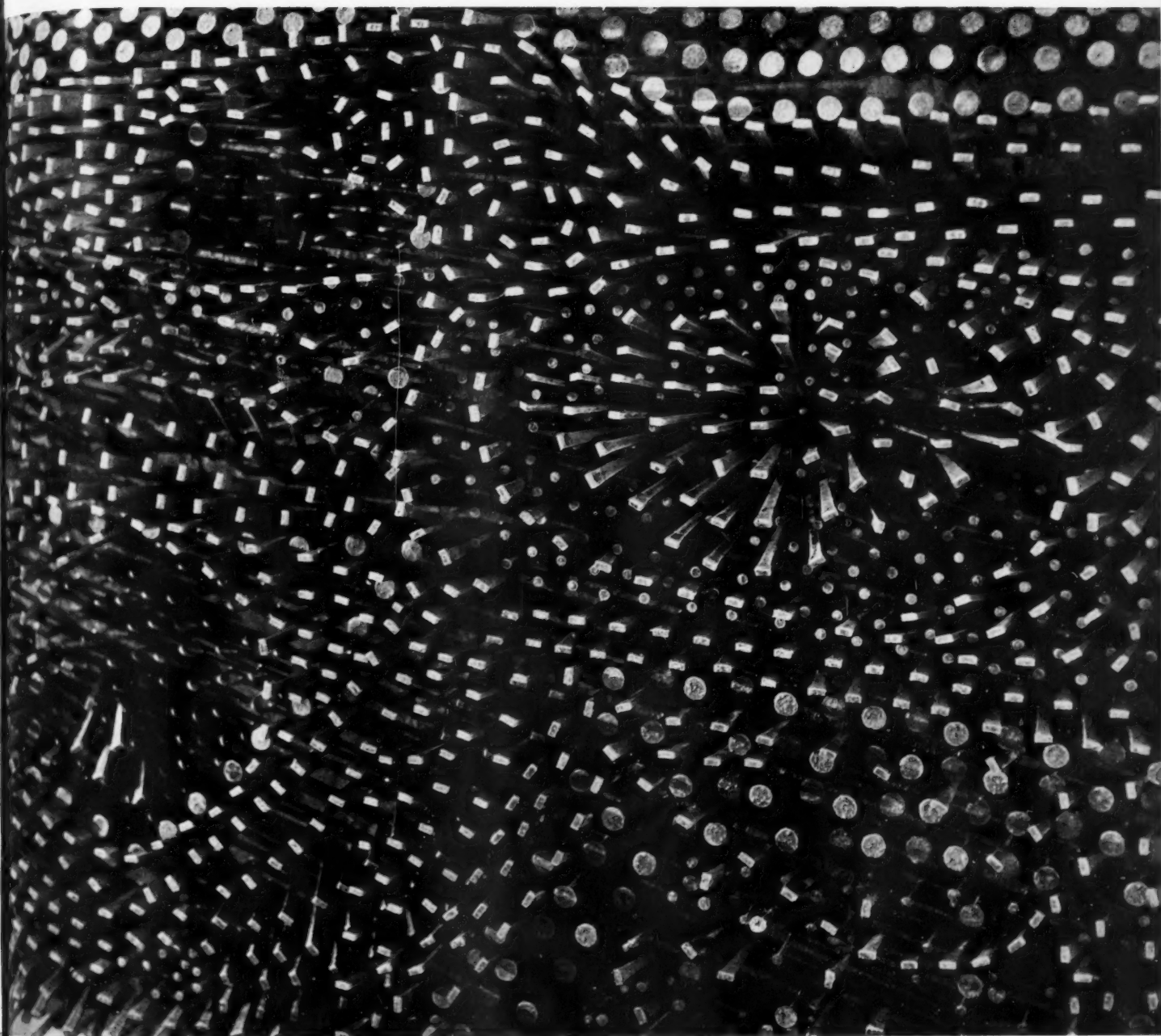
The first nail was hammered in and about four hours later, the first of these configurations was finished, apart from the painting. The sequence of nailing was more or less automatic. The painting, in which I used lacquer was also carried on in a completely spontaneous manner.

The result of this first experiment was one which has given me a great deal of satisfaction — mentally and physically and to date I have produced about a dozen works several of which were definitely not much good — allowing for some critical assessment.

They are, certainly, apart from what might be termed my serious painting, but they have had some effect on it. They have satisfied an urge for complete abstract creation with which I am not content in painting.

The fact that I have lived with some of them for



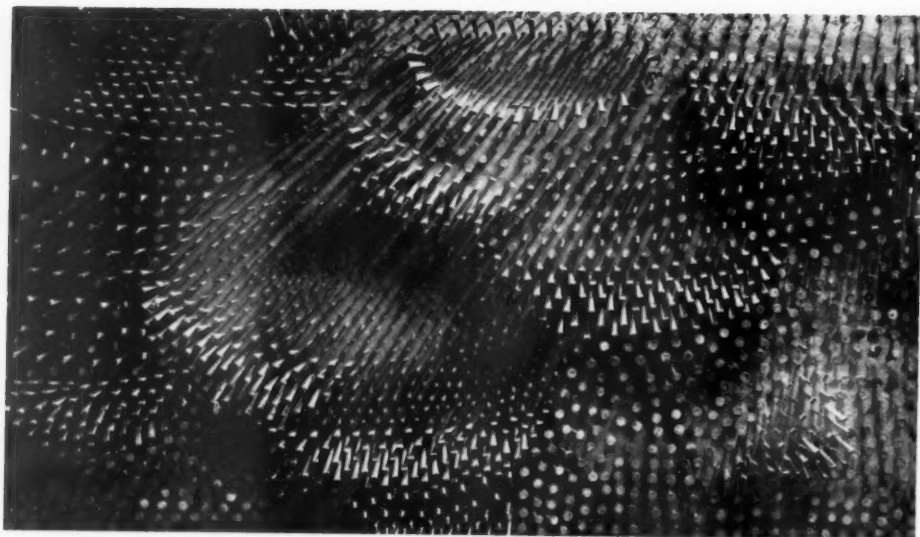
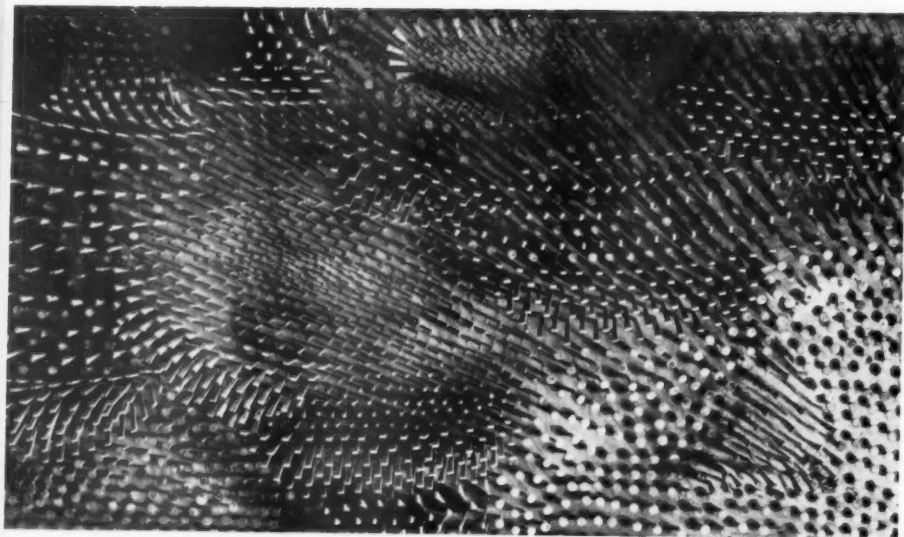


over a year now – and still find them interesting, and the fact that many other people seem to enjoy them, leads me to feel that they do fulfil more than a merely decorative function. Whether or not they attain the status of works of art is for others to decide.

The present photographs are in some ways more exciting than the works themselves – but the

works did, after all, inspire the photographs. The photographs illustrate how dramatic and changing lighting adds to the viewing experience. I am most grateful to Betty Williamson for her interest and her good photography.

One other, completely accidental and incidental, aspect of a configuration is that it makes a rather intriguing soft and musical noise if lightly stro-



Differences of lighting affect the works radically. The illustrations at left and upper left are of the same configuration

ked – by hand or with such a thing as a soft brush. However, I make no startling artistic claims for this quality.

The name configuration, on looking it up in the dictionary, seemed to suit the works well, at least in one of the definitions of the word.

I have continued to produce them intermittently in much the same way that one may turn from painting to collage or to print-making, realizing that as a creative artist, my creative powers have different levels of intensity and ability at different times.

DAVID PARTRIDGE

ON THE MOVING OF WORKS OF ART

by Nathan Stollow

On 3 December 1959, the move of the National Gallery collection to the new quarters in the Lorne Building was begun. While on the surface this appeared uneventful, actually months of planning on both the administrative and technical levels were involved. Not often does one transplant a collection of 1,255 paintings, 4,520 prints and drawings, 83 sculptures, the results of approximately eighty years of collecting.

Therefore, a highly organized and well-oiled mechanism had to be put into operation and an experienced and dedicated group of staff had to be marshalled for this most critical and demanding of all art moves in North American history. The most difficult obstacle was the winter weather. Since the collection was to be moved in the first week of December (and Ottawa weather can be especially capricious at this time) a good deal of thought had to be given to protection of the works of art against possible irreparable damage by thermal and humidity shock. After numerous meetings of senior staff members and various government officials, it was decided to treat the move with the same degree of care and perfection as in the transportation of a most valuable exhibition. After all, was this not, in effect, the transportation of the National Gallery collection from one centre, albeit the old National Gallery, to a new one – although only one-half mile away? It was out of the question to crate the paintings individually, both from the point of view of man hours and cost; although crating would preserve the works against accidents in handling and cushion the most sensitive paintings from sudden changes in temperature and humidity.

The simplest solution, while still a costly one, was to use heated, insulated trucks, and to build temporary heated and insulated shelters at the loading end. (The unloading end at the Lorne Building did not present a problem since the trucks could move directly down a ramp into the heated basement area.) Furthermore, it was decided that the mover was to ensure that at no time would the temperature drop below 60°F. (nor to exceed 75°F.) even with possible outside temperatures as low as 30° below zero. Armed with these formidable specifications, the Department of Public Works, acting on behalf of the National Gallery, proceeded with the tendering for the contract. Bids were received from numerous local and national moving firms. The successful bidder could count on gaining much prestige for carrying out the project to a successful conclusion.

At first, it was thought that the movers should handle the art works at all stages. This was ruled out since the National Gallery already had a highly experienced handling staff. The sole job of the movers was, then, to supply the physical means of transport, and to ensure temperature safety as well as security. Thus the handling, i.e. temporary storage, assembling, pre-packing, stacking, etc., was to be the responsibility of the National Gallery. In a sense, the movers were glad not to be involved in direct handling of precious works of art.

The organization of the staff for the move was fairly straightforward. There were two teams of handlers, one at the despatching end, and the other at the receiving end. The principals directing this were Mr Denis DeCoste and Mr Richard Simmins. Dr R. H. Hubbard and Miss Dorothea Coates were responsible for registering and checking, and grouping the shipments. The insurance conditions of the moving firm specified only a certain valuation per truck load. Therefore, "valuable" and "less valuable" works had to be combined in interesting permutations and combinations. The author and Mr Mervyn Ruggles were in charge of the technical specifications, were responsible for the adherence of all concerned to the conditions specified, and were to ensure that the collection did not suffer during the move. Mr Buchanan was the over-all co-ordinator of the move of both the collection and the facilities of the National Gallery of Canada.

At about 10 a.m. on December 3, the truck, already insulated and pre-heated to 60°F., was ready for test. In this test run, a number of staff were transported to the new National Gallery building in the same fashion as subsequent runs carrying loads of paintings. A very watchful eye was made of the temperature and humidity during the run and to see whether there was adequate shock-absorption over the entire route. It should be mentioned that over the exit of the old building, a specially-constructed canopy of ten-foot and 2 x 4 planks of wood was built by the movers. The truck designated for the moving of paintings could back into this canopy and could be heated to the desired temperature by means of a forced air oil-fired portable heater (shown in one of the illustrations). After having been satisfied that the heat could be kept up in the trucks, the loading of paintings began in earnest.

The importance of temperature and humidity control in the transportation of works of art should not be underestimated. Perhaps one of the main reasons for the breakdown of paintings on canvas, wood or paper, is the unequal stresses on these constructions when they are subjected to rapid changes in temperature and, of course, humidity. The defects or deterioration may not be immediately evident. Paintings tend to have a memory and when flaking paint does occur, or a panel cracks, it is the result of a long history measured in years of intemperate storage, faulty handling and, most important of all, variations in temperature and humidity. It was, therefore, considered very wise and prudent to maintain fairly constant conditions of temperature and humidity during the move so that no undue stress would be put upon the works of art. The entire question of thermal protection of works of art in transit is still under discussion at the highest museum levels both here and abroad. Certainly the National Gallery intends to go much more deeply into this phase of protection of works transported to other centres under difficult weather conditions.

An interesting sidelight to the move was the handling of



A view of the interior of the temporary canopy constructed to shelter and heat the truck prior to loading. The portable forced-air oil heater is shown, lower right. It maintained sufficient heat within this area to offset the most bitter weather



Dr Hubbard, the chief curator, selecting paintings and other works for grouping into shipments. Each truck load had a fixed insurance value, and because of this a few old masters were mixed with a number of lesser works in an individual trip



Each painting was wrapped in a pre-cleaned soft padded blanket (in some cases, protected as well by sheets of corrugated cardboard) and carefully stacked in the heated truck. In this way the paintings were thermally insulated against possible changes in temperature and mechanically protected from accidental shock



The physical condition of each work of art was checked before and after transportation. The author is seen examining a painting by Cézanne. Fortunately, not one work of art, of the thousands moved, was damaged

security. It was not always obvious to those directly concerned with the move that security was maintained at all times by policemen functioning in a disguised capacity. For example, it was observed that a policeman was ticketing parked cars in the vicinity of the new National Gallery building. This seemed uneventful until after the fifth or sixth truckload of paintings had arrived and still, the same policeman was ticketing parked cars, and the same parked cars. It became apparent to us (but not to the public) that the policeman was actually supplying security at this end of the move. We still do not know how many other protecting,

watchful eyes surveyed the transit of the National Gallery collection through the very busy city streets interconnecting the two buildings.

On December 10, exactly one week later, the last picture was moved into the new quarters. The thirty-ninth truckload was received with due pomp and ceremony. We were all extremely grateful that no work of art was received in damaged condition. This was surely a tribute to the great success in the organization of all the phases of the move, from the pre-planning to the final active stages.

PARASKEVA CLARK

with Lawrence Sabbath

The democracy of the canvas has not attracted the best talents of women. On the few occasions when they have sought self-expression in the plastic arts a goodly portion of even these few have shared the expenditure of their abilities with the requirements of marriage and household duties.

The history of art, as a result, is a history of men. Women have not made any significant contributions because they have not applied their unrelenting attention, their serious desire to take advantage of this democracy, the equality that the canvas offers.

Paraskeva Clark, for example, has deliberately chosen to divide her first love, painting, with the chores of housewife. Yet today at 61 this small, blue-eyed Russian-born artist exhibits enough energy to suggest the possibility of embarking on a new career if she so chooses. Her talk is bright and bubbling, her opinions on art and society are forthright and literate, her lively physical appearance hints, in the words of Dylan Thomas, that she has, in her lifetime, "danced in a green bay."

Her home, which stands part way up a hill in a wooded retreat just off Mount Pleasant Avenue in Toronto, is surrounded by a garden "that is my passion." Her studio is in a basement room, crowded, littered with tools, paper and canvases, and in one corner, taking advantage of the autumn daylight that came through the two small windows, an easel holding an unfinished landscape. My tape recorder allowed just enough room for her to bustle around as we talked about some of her works in progress.

QUESTION: Do you hold to any painting schedule or have any particular working habits?

CLARK: No. I paint whenever I have time, which is very little. I have a man, a house to look after and I am a passionate gardener. They are my undoing, but on the other hand they enable me to keep a little sanity.

Q: Most of your work is done in oils, isn't that right?

C: Yes, but I work in water colours too and have been president of the Ontario Water-colour Society. It's a difficult medium – and I don't know its tricks fully.

Q: Let's look at this landscape on the easel in front of us. Was this done outdoors?

C: It was done from a small sketch I made in Algonquin. I usually love to work directly right on the canvas and I feel it's a much better

result but as you see I can't go for long holidays and it takes time to find something, to get acquainted, and so now I am doing sketches.

Q: Will you finish it completely indoors – how was the sketch made?

C: My sketches are made in oil and here I



Tom Thomson Memorial, Canoe Lake. Collection: Dr J. Ebbs, Toronto

have used just one. Although I build it up here in the studio I actually make many changes in the canvas from that sketch.

Q: What effect have the new art movements had on your work?

C: You can't escape the world influence toward newer forms, more modern, more abstract. You just can't escape no matter how much you desire it because you don't want to be bypassed. You want to be admired, adored and accepted. You don't want to be servile, nevertheless you think you must go, you must go with that young movement, and that European movement of great masters. And so you,

even if you are a realistic artist, you try to sort of relate yourself in an ordinary realistic outlook, to give it a new dress perhaps, I don't know. It's really not that superficial, still and actually I adore that type of very complicated, very involved, seemingly disordered subject,



Sim, Wind and Root. Collection: J. S. McLean, Esq.

and then to organize it. The show, the show of excitement of woods, like I feel in the woods.

Q: Was that the principal appeal to you in this scene before us?

C: Yes, yes. You know, one writer wrote an article about my work and called me the painter of sylvan Canada and nothing could please me more than that. It's sort of from childhood, I have a kind of a dreadish feeling about the woods, I adore that. I painted a lot of that sort of thing, bush and interior woods. However, as you know, Cézanne loved that *sous-bois*, that feeling of cathedral, lights, shades, shadows and movements, it's all so involved, and to get it you mustn't work in detail. To define it is a great challenge, one doesn't know how much one answers the challenge but in Hart House they say it's one of my best paintings. It's a wood interior, part of my woodland series.

Q: So that the challenge for you in this landscape you call "reflections" was for you to take dissimilar lines and forms and shapes and make a harmonious arrangement of them.

C: Well, it's not exactly harmonious arrangements, no, I don't know how to explain it. I

am not a teacher so one hasn't got a systematic way to explain your ideas but one really feels excitement of forms for itself. They're like a made, abstract, lovely, modern painting and you only want to throw out certain things to underline that feeling and those forms. That thing for instance was like a kind of giant arrow through that green primitive something, it's primeval and you wanted to get that motion. To me all things are moving and you want to underline that. How much you succeed I don't know but that's that exciting thing in nature.

Q: How soon do you begin your painting after you have made a sketch?

C: Oh, sometimes it takes quite a long time. That painting I did last year but the sketch was done the year before. But that doesn't matter, all work is better perhaps because you have certain memories and so on of certain impressions. Very often I finish a little sketch like this one. I made three things out of it and each one became more and more abstract. Because you look in the sky or you see a landscape and there is a fog and things fantasy sort of – you want to bring out that very, very paleness, to bring that landscape hot, that vision to other people.

Q: And what about the colour in that painting?

C: It's very realistic but that is where some people admire my colour. It's purified, no murky tones and what not. One time I was at a party and I exclaimed at the sunset, a terrific red sky, and a few minutes later it became a lovely grey tone, and Alec was standing beside me and he said "that is better" and I said "yes, more tone, less colour." You know, tone is more noble; colour is a great excitement for me.

Q: At the same time you work your forms and your colours in together. You don't try to lose sight of the colour by pushing out the forms too much.

C: It's inseparable – it's just like your skin and your muscles and so on. You can't do that. To me, more or less, I am a sort of believer of Cézanne's school; it was for a long time a guiding spirit for me and Cézanne is a form which is realized through colour, it isn't just colour for itself but it's building your solid form with colour.

Q: And in this top landscape, this autumn scene, what was the attraction for you in these small leaf shapes?

C: I was in Algonquin the end of August and you see the tree when it is first frostbitten, like a flame in that green, those little flames in that green underwoods. It's a great challenge to put a thing like that across – I just love that, it's exciting.

Q: At what point do you say to yourself that your painting is finished?

C: The worst trouble is that one never knows where to stop and most of my work is a real tragedy because I try to do it a little better and a little better and I dry it up.

Q: How long do you generally take to do a canvas?

C: Oh, I am a slow worker, I paint a few canvases fast but most of the time it's very slow.

I do it over and over again – I always get in a mess in order to get it the first time but I haven't got any nerve and I haven't got, maybe it is my trouble, maybe it is my salvation, I haven't got the technical facility that so many painters have, that makes them go bang bang. I haven't got that.

I stop working on a canvas when I can say to myself, that's O.K., I can't do any better. So it just stops there – you have to decide it for yourself, I'm not the only one who can't always decide.

Q: Do you find that your canvases have changed in the past few years?

C: Yes, I think they begin to be looser, there is less that business of form. I begin to be more concerned with volume and not worried as much about precise three-dimensional form. My son, who is an architect, sees my canvas at Hart House and says, "mother, why don't you paint like that any more." What can you do, I



In the Woods. Collection: Hart House, University of Toronto

was younger then, I had less troubles, I had more time. I painted that canvas directly in the woods. You can't do the same thing again, it isn't honest.

Picasso said something – it's good to imitate great masters, it's even necessary, but the worst thing is to imitate yourself; if you find something and then go on doing that, and I'm not doing it because of that. I just try to find something all the time, something new. It is difficult for a housewife to paint.

Q: Are your colours becoming brighter or changing in any way?

C: No, colour is like language and when you tell a different story colour is the words that will be different, or rather the words are the same but they take a different meaning. Colour has a terrific fascination for me, I would never go into blacks.

Q: Does the finished canvas resemble your first impression of the scene?

C: Oh no, it never does. First of all it can't look like what you want because you don't know what you want. You have a kind of

hope, that it will come out, perhaps. You don't work, at least I don't, with preconceived ideas that are just exactly so. Again I repeat Picasso, who was a great influence in my early days although it doesn't show in my work. He says, "I never seek, I find," which is a wonderful thing. It is not to look for preconceived ideas but to pick out, pick out what comes and use it and you just work the best you can, and if something comes, suddenly a little bit lifts up somewhere, well, you are very happy – but you can't know exactly what you want.

Q: But still, does that scene resemble something the way you saw it the first time?

C: Oh yes. It is a sort of plastic translation of a visual experience. It's the fascination of a gesture or suddenly something you see in nature – ah, that's wonderful. It goes like that. It isn't because it's stones or colour, it's that sort of design and vision it makes in front of you. A painter uses the language of painting, a literary



Alice Sutton. Collection: Mr and Mrs Stewart Sutton

man uses different materials.

Q: Is the finished result in any way a surprise for you?

C: No, I think I just have bigger mistakes, that's all. Of course my work is very closely related to nature. It isn't really abstract so that you find little effects, a splash, a scratch, that something wonderful comes out. No, I still want to show the terrific effects I see there in terms of painting.

Q: We were talking before about your change from a portrait to a landscape painter.

C: When I came here first, in 1931, I did a little more still-life and portrait. I never touched landscape before I came here, but in Canada it's landscapes, landscapes, landscapes, a kind of a national form of art, and it's the only thing you can sell anyway, so involuntarily you start doing that, and when you do it's a sort of loose work, it isn't the same kind of rigid thinking when you do a human being. So I lost the system of that kind of thinking and every time I do something now on which I work so, so hard, it's a success.

Q: Yet you haven't completely forgotten about doing portraits.

C: I produce a few, it's not my forte. The self-portrait at the National Gallery is a matter of great pride to me. I also look on it as a downfall. I really would like to be what I was trained for, but in Canada if you are alone you work on yourself because you can't have a model. And we are reproached all the time, what is it about Canadian men or Canadian life and so on. How can we do it? How to be a private artist when every inch of a model costs so many dollars per hour. It's impossible, so we are pushed to paint ourselves, it's unhappy, it's unfortunate. And landscapes, naturally all painting is good painting, but still in my opinion this is the easiest painting to do.

Q: Have you ever tried non-objective painting?

C: Oh, I had one little try at it, not really seriously. I am too hard on ground. Mysticism



Self Portrait. The National Gallery of Canada

and all that kind of paraphernalia gives me a little nausea, you know. I just can't do it, you have to be a little too spiritually inclined.

Q: How about the new painting techniques.

C: No, I just haven't got time probably, and I don't know if it's important. At the shows today it's almost all non-objective, and even if they are no good they are given the awards. I am too old now to start following the young. There's something frightening about all this newness, it gives you a loss of aim. I follow the new shows, I'm aware of the new abstracts, but it puzzles me a bit because I am concerned with discipline. In the thirties and forties art had a place, I had a place and I was in all the shows - now it's painful. The new art goes into areas and discovers techniques but forgets painting. I am too old to invent or to climb on someone else's back. I am like Chekov, "I want to make the earth more beautiful."

Q: You prefer conventional technique, is that it?

C: Well, yes, you can do a mixed technique with oil like the painters did in the nineteenth

century, building up with it the way they do now with gesso and other materials. It's a medium to paint symphonies.

Q: Let's turn to this self-portrait in water colours. What prompted this?

C: Just myself in water colours. Sometimes you put to yourself a problem as an engineer does. Here it was a problem to paint myself, a composition. I can't have a model so when I decide to do a portrait I do it of myself. You look for a hat, a dress, a window with an interesting light, and it becomes doing something in terms of colour on a piece of paper.

Q: The background has one-half blue and the other has a green leaf. What was the significance of that green leaf?

C: Nothing. It just made interesting a design. I don't believe in significance and all that.

Q: It doesn't have the meaning of, say, the green of life?

C: No, not at all, that leaf was just there. After all, with a lot of surface there you have to make use of space, so everything becomes interesting to look at, not just blank space. Of course you don't feel it exactly just as feeling but it's there more or less in harmony with something going on in the other corner - it balances - it makes a pleasant thing.

Q: In each self-portrait do you try to say something different about yourself?

C: No. Well you can't help being different, age, shape and so on. Actually the one in the National Gallery called *Portrait with Concert Program*, there I did try to say something. It's a collage made out of concert programs. I felt very terrifically about Leningrad being besieged, it's my native town, and just by pose and the expression of my face I wanted to point out the seriousness of that great moment with the whole world at war.

Q: And this self-portrait?

C: This one is nothing, it's just myself. Well perhaps I liked the hat at the time. It's light and deep shadow, that's all.

Q: Are you moved to self-portraiture at particular times?

C: No, it's the same old idea that I believe it's very important to do a human as a subject-matter and I am forced to go to myself.

Q: Where did you receive your art training?

C: I took evening classes once a week when I was 17 and worked during the day. Actually I wanted to be an actress but I found drawing exciting. It was 1917, the revolution was on and those days in Leningrad were hard, cold and hungry. It was also terrific because the art classes were free and young painters were given a stipend.

Q: Was your training academic?

C: It started that way but Picasso and the others were well known through reproductions. From this neo-classic school came the movement that led to Diaghilev, and others, so we were familiar with all the latest ideas.

Q: When did your formal career begin?

C: There was no talent in our family. My father came from a small village and my mother had a long training in making artificial flowers

which were popular at the time. I married early, my husband died when the baby was three months old, and I went to Paris to live with my in-laws. I never considered myself a painter and I had to run the household to justify the bread they gave me.

Q: What happened when you came to Canada?

C: Here I became a painter. I met my second husband in Paris and when he brought me to Canada I met his friends. One of them was an R.C.A. sculptor who said to me one day, "I am on the jury, you'd better send something," so I sent in two works, one was accepted, and after that it was easy.

Q: With what group did you identify yourself here?

C: The Canadian Group of Painters. A. Y. Jackson gave me great encouragement. I exhibited once in an open show with the Group of Seven. That's how it happened. People tell me I am successful but I don't see it myself. I always hope that some miracle will happen. I guess I have improved a little bit but...

Muskoka Evening



ARTIST IN ACTION SERIES

In subsequent issues, watch for interviews with:

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STANLEY COSGROVE

GOODRIDGE ROBERTS

ALBERT DUMOUCHEL

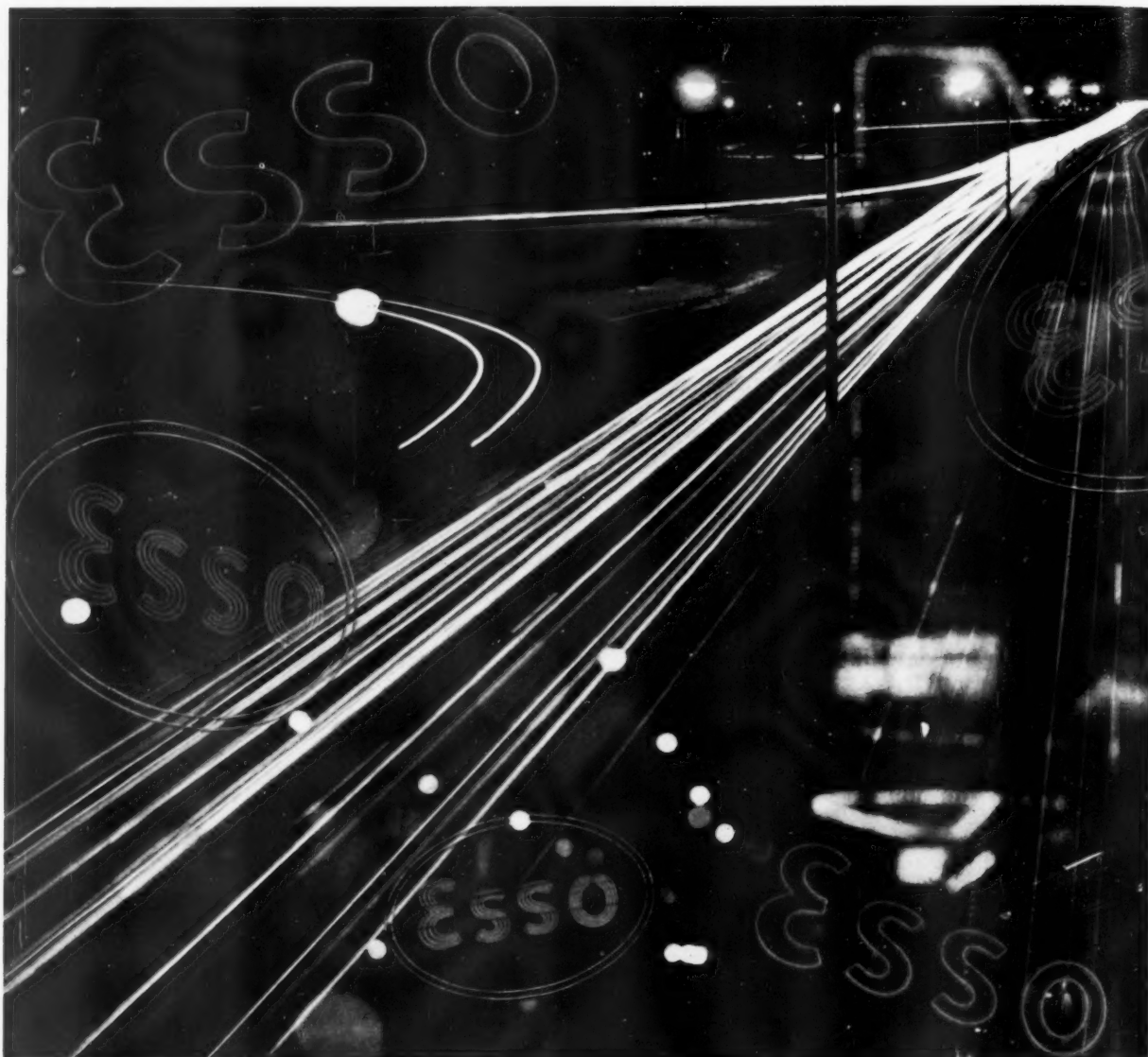
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COAST TO COAST IN ART

Curator of Education

The Vancouver Art Gallery announces that Miss Geraldine Jephcott has been appointed Curator of Education, assuming her duties early in August this year.

Miss Jephcott is a native of Toronto, Ontario, and is a graduate of the University of Toronto in Art and Archaeology. She has also taken studio courses at the Ontario College of Art and the London County Council Central School of Arts and Crafts in England. In 1958 and 1959 she was one of the first to take the museum training course of the National Gallery of Canada. Miss Jephcott succeeds Mrs J. L. Shadbolt, who will accompany her husband on a year's study in Greece.

The Art Gallery of Toronto

Paintings and sculpture which have been added to the collection in the last twelve months will join works which the Gallery has owned for years, when the Summer Exhibition goes on the walls this weekend at The Art Gallery of Toronto.

Following the usual tradition, paintings and sculpture from the Gallery's collection will be on view throughout the summer. There is a difference this year, however, in that the works will be hung as much as possible in accordance with the Gallery's handbook.

Published last fall, the handbook illustrates a representative selection of some one hundred and fifty of the most important works in the collection prior to 1959. It has been distributed to museums and galleries in Europe and North America and, thanks to a Canada Council grant-in-aid, to public libraries and secondary schools throughout Canada and to offices of the Canadian Government abroad.

Not included in the handbook, of course, are paintings and sculpture acquired by the Gallery in the past year. These were all gifts from friends

of the Gallery or were purchased with funds contributed by private individuals and business corporations.

The most recently acquired painting, a gift of the Women's Committee, is *Two Worlds*, an enormous 8 x 9 foot canvas by Sam Francis, a 37-year-old American painter.

Of the new Canadian paintings in the collection, three notable ones are *Les boucliers* by Paul-Émile Borduas, *Autumn Seeding*, a water colour by Will Ogilvie, and *Venetian Vista* by R. York Wilson. Six Eskimo prints were acquired by the Gallery from the popular Eskimo Graphics exhibition held here this spring, and they will be shown throughout the summer.

A new water colour, *Rustic Washroom*, has been added to the Gallery's collection of paintings by David Milne, bringing the total to 16. The entire collection will form a group in the Summer Exhibition which will be on view until September 25. The 1960-61 season opens October 1 with two exhibitions, *Painting in Post-War Italy* and *Sculpture in Our Time*.

New Director for The Art Gallery of Toronto

The appointment of William John Withrow to succeed Martin Baldwin as director of the Art Gallery of Toronto has been announced. Mr Withrow will join the Gallery staff in September and will take over from Mr Baldwin at the end of 1960. He graduated from the University of Toronto in Art and Archaeology in 1950 and acted as a part-time lecturer at the Gallery while a student. In 1958 he received the degree of Master of Education from the School of Graduate Studies at the University of Toronto.

He has been head of the Art Department, Earl Haig Collegiate, North York since 1951 and previously was instructor in painting, drawing, ceramic pottery and sculpture, Adult Night School Program, at the same institution.

Venice Biennale

Five Canadian artists were shown in the Canadian Pavilion at the Venice Biennale. Edmund Alleyn of Quebec City, Graham Coughtry of Toronto, Jean-Paul Lemieux of Sillery, P.Q., paintings and gouaches; Albert Dumouchel of Montreal, prints and drawings; and Frances Loring of Toronto, sculpture.

An exhibition of international importance, the Venice Biennale represents the assembling in one place of the most valid and significant expressions of contemporary art both in Italy and other countries. Canada began to participate in 1952.

Some contemporary artists remain faithful to the ideals of northern regionalism as exemplified by the Group of Seven. This applies to Frances Loring, whose *Eskimo Mother and Child* was shown in the court of the Canadian Pavilion. French abstraction and surrealism, British romanticism, and American abstract expressionism have been strong influences upon recent painting in Canada. But in spite of all outside influences a number of artists have struck out firmly on their own. Albert Dumouchel has pursued a course that has led him into a wide variety of independent experiments.

Some of the young contemporaries, who work within the framework of international abstract expressionism, are also creatively independent. These include Edmund Alleyn of Quebec, who reflects the impact of the sharp changes of Canadian seasons on a sensitive young painter newly returned from a prolonged sojourn in Paris; and Graham Coughtry of Toronto, whose work combines abstraction with overtones of psychological realism.

In the case of others, the wheel has turned a full revolution. This movement is epitomized by the recent style of the Quebec painter, Jean-Paul Lemieux, whose vibrating spaces and strangely vital figures express the places and people of his native Quebec.

THE ART GALLERY OF TORONTO

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loan exhibitions

open night programmes

free sunday concerts

painting classes

SAM ZACKS

Continued from page 285

were from the exhibition in Sao Paulo where she won the first prize. We like to buy locally if we can.

Q: What about current trends. Do you still buy what you like even if it runs contrary to public taste?

Z: Today there's a very big controversy in the art world. When we started to collect our pictures were considered daring and people like Mr Barnes and Mr Forbes here, and some of the people who defended figurative art could not approve our choice, I am sure. Some didn't believe in the intellectual, the geometric type of picture which has become so important. We pioneered at a time when the School of Paris wasn't accepted and many of our friends, well, they liked the kind of things you see on a calendar. Concrete art, lyrical or poetical painting is not readily understood. Today there seems to be a move back to the figurative but abstract art is not new and has lived through centuries.

Q: What is the biggest problem that you as a collector are confronted with?

Z: I don't know that I have any problems. I have not enough money to buy all the things I like. The amount of pleasure you get is greater than any problem on balance. We do like to find something a little better than what we have although we think we have good paintings. We have eight very fine Picassos and I doubt if we could find much better.

Q: How many pictures do you actually have?

Z: I don't know. We have a list for insurance purposes but I have never counted them al-

though we try to keep track of them and know each piece for what it is.

Q: Why is your interest today turning to sculpture?

Z: First, it's easier to collect and sculpture is improving. It was Rodin, Maillol, and Brancusi who revived this art. A sculptor like Richier or Lipchitz or Moore, apart from his or her inventiveness, really strikes a message.

Q: Is it because paintings are in short supply?

Z: That's true, but I think sculpture belongs beside painting. There's as much beauty and perhaps greater craftsmanship in sculpture, and if you love one you can love the other. I don't think a person should say I love painting only. They both complete each other.

Q: When you buy now are you aware that posterity has its eye on you as a possessor of a large collection?

Z: No, no, it would be very bad if I thought of posterity. We buy because we like the picture. I suppose we should be conscious of our position but we don't know the taste of the public in 50 or 100 years from now and some of our pictures will not survive. For that reason I don't think we are aware of this at all.

Q: Who amongst your group do you think will survive?

Z: Picasso, Gris, Braque, Leger, this Bonnard will always be beautiful, Lipchitz, that Kolbe - you can place it against objects of any age and it will fit in. You can put good things alongside each other of any period and they live well together. On the other hand you take a room of abstract and very abstract pictures and they may not live together. We've tried it in our house. In a museum it's a different story. Grecian and Etruscan art are eternal, as authentic and beautiful today as when they were done.

Q: Do you buy together or separately?

Z: We try to buy together but occasionally we'll buy separately.

Q: Is it always on the basis of discussion?

Z: My wife knows what I want and sometimes she'll disagree or she'll come around or even make me feel that I've made a mistake and sometimes I have.

Q: Will you buy despite differences of opinion?

Z: Yes, if I'm very sold on a thing and if I think I'm right and she's wrong, but it doesn't happen very often. I'll tell you what's helped me an awful lot in acquiring. A few years ago I started to paint and, while I don't think I'm ever going to be great, I love to work and it helps me to understand the problems of a painting.

Q: Do you find your judgment is now better?

Z: Yes, I think I understand more about art. My wife sculpts. She has a wonderful artistic eye. She can go into a room of 10 pictures and her eye will go, almost subconsciously, to the best picture.

Q: But you really think your judgment is better because you are now an artist?

Z: I wouldn't say it's better, but I am more aware of the problems. You can see the weaknesses in a picture easier if you know what the painting has come through. I do not consider myself an artist in any sense.

Q: You don't think it makes you soft and sympathetic towards the artist?

Z: No, you've got to be pretty tough - you can't compromise too much with a work of art.

Q: I'm curious that you buy certain Canadian artists like Watson but not Varley or A. Y. Jackson?

Z: Well, that's a matter of taste and judgment. I have not had the opportunity to buy a good Jackson or Varley.

Q: How did you acquire an interest in African art?

Z: From some friends in the department of anthropology first of all and secondly I was very much aware of the reliance of many painters of the School of Paris on African art. I got into their sculpture and it made me realize how little new there is in art. If you collect you have to go to the very roots. Cubism, which is the basis of 20th Century Art, has its origin in the primitive art. Moore acknowledges his debt to the carvings of African priests and the whole British group of sculptors who followed the lead of Moore established in England a school or movement as important as any in the world.

Q: Has collecting made a change in your personal way of life?

Z: I think I stay home more so I can study and be with my pictures. I don't want to travel as much - it's a whole new way of life. You become part of something you love.

Q: Do you find that the collection owns you or you own the collection?

Z: I don't think it's so either way. I'm part of it and it's part of me and it's all one.

Q: You're not a servant to this business?

Z: Not at all. I get very lonesome for the pictures I loan out and would like them back in place, but I also derive pleasure in the knowledge that when the sculpture or paintings are out others may be enjoying them.



GEORG KOLBE. *Grief*. 1921. Bronze. 16" high



HENRY MOORE. *Mother and Child with Apple*. 1956. Bronze. 22" high

THE MONTREAL SCENE

In olden times, when artists were traditional and the canvas served its simple purpose, the painter would look at the object or the sitter fifty times and paint it once. Today's artist looks at the subject once, if he bothers to at all, and paints it from fifty different angles. The canvas itself is his area of experience and the object is a springboard which vaults his intimate, inward feelings onto the canvas. The latter has become the target, the quivering body, which receives his brush-darts. Has the artist tired of exploring himself, of being his own self-made object? Is this why the completely non-objective is, supposedly, showing signs of a return to the representational? Many writers would have you believe this, yet a look at the Montreal scene in May and June serves only to remind you of what has been evident all year — some artists do landscape, the figure, the still-life, others continue to pursue the more elusive expression of the abstract.

The big-name shows of the private galleries were replaced by newcomers and promising aspirants. Once again the Montreal Museum of Fine Arts was the scene of a major show but it has remained for the Montreal Parks Department to provide the most exciting one. Dominion Square became the site of glass-covered stands holding two to four pictures that could be clearly seen and which were safe from dirt and inclement weather.

Unlike other outdoor displays of art, such as the ones in Greenwich Village and those which have been held here in the past, this present show attracted some of the best-known names, a few of whom sent better examples of their work than they often do for the spring show. The location is ideal and such an exhibition could easily be held eight months of the year. Sculpture was also included and the pieces, al-

though by known sculptors, were pretentious in execution and juvenile in intent.

It has been difficult to recognize the Montreal Museum since the front was partly covered with plants and the upstairs interior converted into *The Changing Face of Montreal: 1860-1960*. An imaginative and often impressive exhibit, of such things as furniture, silver, clothes and maquettes of the 1862 architectural look of Montreal. Most handsome were samples of lace, draperies and a pearl inlaid, black lacquer chair and table. By comparison, a sample of a twentieth-century living-room looked drab and timid. The feature attraction was a floor-to-ceiling-length, revolving triple panel showing in black and white photos the Montreal of 1860-1905-1960.

The Art Directors Club of Montreal (Montreal Museum) received more entries (1200) and accepted more items (316) than ever before for their ninth annual exhibition. As with the spring art show the increased interest shown in these exhibitions is a welcome reflection of the swelling number of artists and designers. And once again the level of the displays seems to be on a continuously rising graph. Space permits naming only a few of the more notable contributions.

The division of the show is broad: there are 28 sections, 17 of which come under the heading of "advertising," eight are "editorial" and the last three are "tv and Cine." It is no longer surprising that some of the most imaginative and charming designs stem from the CBC workshops, especially the work of Jacques Lamarre and René Drouin. More magazines, such as *Maclean's*, are directly employing the services of painters like Colville and Town to illustrate stories and a few of the results are of exhibition quality.

Walter Yarwood has designed a vivid poster

for the Stratford Festival. If all that is required of the medium is visual attention, I suppose it's fine, but it falls down on examination and its resemblance to Soutine's *Side of Meat* is too marked for comfort. Peter Croydon's colour-photo for a jazz-album cover is stylish in its muted tones and suggestive movements. The series of Canada's historical figures, made for the E. B. Eddy Company, struck me as being the most skilful use of the advertiser's art — exciting in its copy and eye-arresting in its bold, simple designs.

The most controversial news was brought on, inadvertently, by the mural competition sponsored by the Junior Associates of the Montreal Museum, for a large wall 39 feet high by 48 wide at the corner of Burnside and Bishop Streets. The jury decided the submitted entries were not suitable. Several weeks later they were asked to take another look and the decision was again negative, and the contest has now been put over till next year. The JAMM thereupon picked their own winner, a mural by Romeo Bukauskas, strongly derivative of Binning, which they volunteered to do themselves on the back wall of the museum. An unsatisfactory settlement all around since all the entries lacked distinction and only one or two of the artists seemed to be aware of the technical and aesthetic problems of a mural.

The Galerie Dresdnere came up with the most stimulating exhibition in the one-man show of pen-and-ink drawings of Gécin. This is the *nom-de-plume* of a French retired schoolteacher in his fifties who has had no formal training, who started work seriously four years ago and whose entire output sold out in this his first public show. He spins out his immaculate proliferations with sure feeling and design. A primitivist in approach, his drawings have a hint of Bosch and recall also book illustrators

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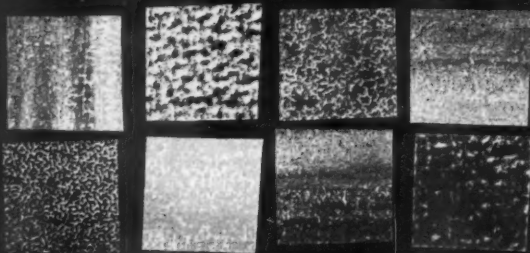
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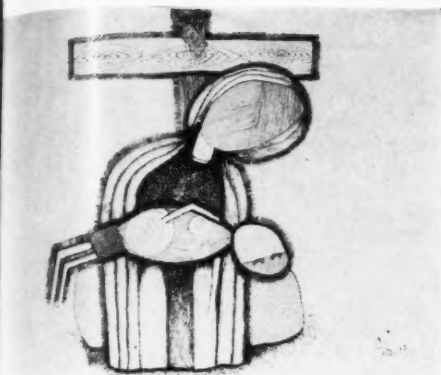
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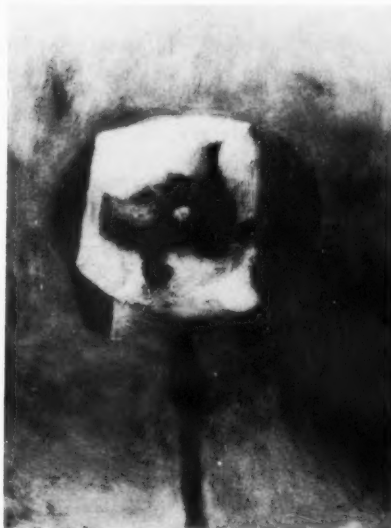
GÉCIN. *Pieta*. Galerie Dresdnere

like Aubrey Beardsley. His best works reveal a sensitive, painstaking and witty originality. One of the more unusual exhibitions of the season was seen at the Waddington Galleries. Some time ago, the British cartoonist, Ronald Searle, was invited by the United Nations High Commissioner for Refugees to visit refugee camps in Austria, Italy and Greece. These 20 photostats of his drawings, with notes by his wife, show the same linear skill as in his delightfully wicked series of *The Belles of St Trinian's*. They expose the degrading squalor and misery of these less than human camps. While they awaken your thoughtful sympathy they do not stir your emotions. Commissioning artists to depict the horrors of war (Goya was an exception) arouses the artist's sense of design and not his compassion, if only because he is not a tap to be turned on at will. Just think of the dozens

of detached, dry and meaningless official war paintings at the National Gallery.

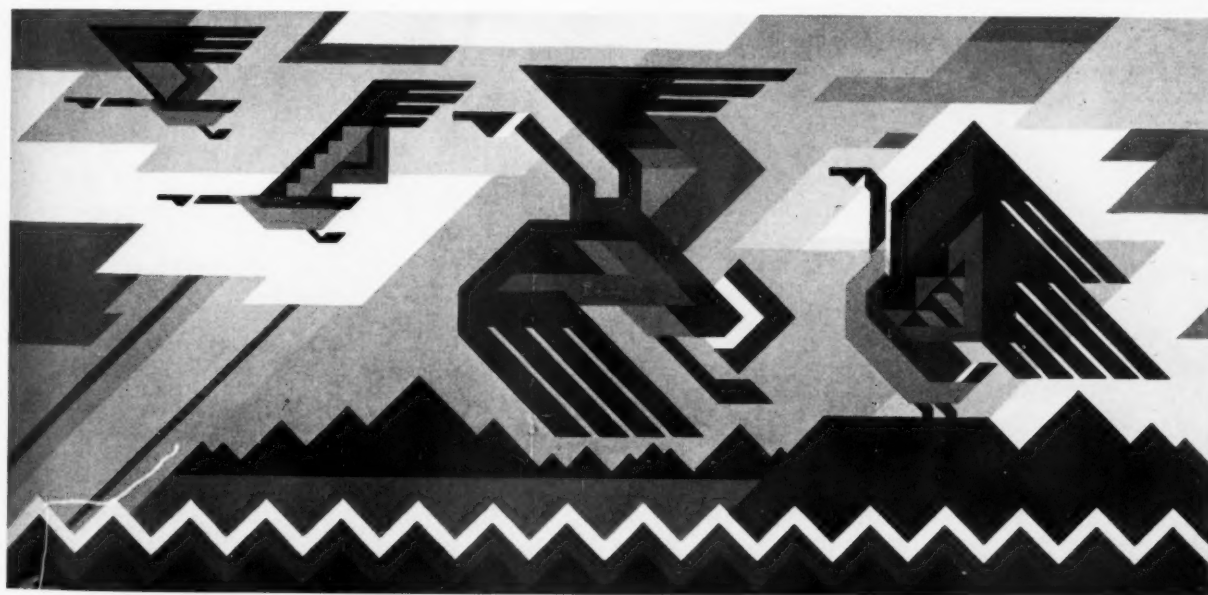
Tony Urquhart (Waddington) showed oils, drawings, oil and ink on paper, which had the element of poetic fantasy, but his series on leaves were sketches rather than final statements. His large oils resemble nuclear forms, the lines stringy, the dark colours somewhat

ROBERT VARVARANDE. *Le gueridon II*. Waddington Galleries



muddy. One, *The Banner*, reminded you of the scaly skin of a large snake.

ROBERT VARVARANDE. *Nude Study*. Waddington Galleries



HOOKED WALL-HANGING measuring 5 feet by 11 feet, executed by Georges-Édouard Tremblay of Pointe-au-Pic, is British American Oil's latest contribution to Hall of Provinces at Casa Loma, popular Toronto tourist attraction operated by Kiwanis Club.

Robert Varvarande (Waddington) was most effective in a still life, *Le Gueridon 2*, where his painterly qualities and a gentle, fanciful sense reveal his clear purpose. His solid nudes reflect his tendency to add a misty visual effect to most of his work. A small canvas, *Collage View from the Window*, was the most interesting in its delicate manipulation of the medium and the subtle arrangement of the shapes.

Toby Steinhouse (Galerie Denyse Delrue) exhibited a large assortment of her pale, almost calligraphic, withdrawn city impressions, and hinted at a new and perhaps a bolder approach with more use of colour. Jean-Guy Mongeau (Walter Klinkhoff Gallery) is a young Montrealer and in his large canvases with small whirling forms he showed that he is still in the process of trying to find a personal and significant expression.

The annual Independent Art Association display was held at Eaton's and these 45 oils by experts and beginners continued in the traditional pattern of pleasant landscape and figure exercises. So too were the shows by Gordon Pfeiffer and Leslie Smith at the Arts Club.

Highly commendable was the decision by the Prudential Assurance Company to engage Art Price to design for its new building the company crest in cast aluminum and enamel and to supply a statue for the lobby. For the latter he came up with a nine-foot tall, two-and-a-half-ton bronze family group. Although the techni-

que is sound and the statue expressive, its style is too close to that of Henry Moore. The Galerie Libre was busily occupied with three shows. In her first one-woman show, young Kittie Bruneau, with eight years of Paris work behind her, revealed a nice handling and understanding of gouache and oil. She is uneven but her attack on the canvas is bold and in the very large oil, *Deux masques*, she achieves a striking image while retaining a tight control of the forms. André Jasmin displayed a serigraph series, also charcoal drawings. These latter suggested a tendency to flirt with an idea and while his water colours are more masculine in their outlines, the colours themselves lack subtlety and the ideas are thin.

More rewarding was a show of lithographs by three well-known artists. Léon Bellefleur had only five but they were masterly in their complexity of form. What he at one time left hidden in dark, mysterious recesses is now thrust forth, rich in colour and movement. In contrast was Bernard Vanier who revealed as much liveliness as aimlessness. Quebec-born, he is presently in Paris as are so many others. The outlines of Roland Giguère's lithos, also done in Paris, take their inspiration from the Orient. The forms, rigidly held within themselves, stand apart from the paper on which they are pressed, almost as though they were pasted on.

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John Gilmore has been appointed assistant editor of *Canadian Art*.

After four years art training in England, he spent a further year in Paris and six months in Milan specializing in art history and aesthetics. He has had varied experience as a teacher of children and adults since 1946.

He came to Canada in 1953 and since 1958 has been head of the Art Department of Ridgemont High School, Ottawa, where he has also been instructor in painting, drawing, ceramics and graphic arts, Adult Night School Program.

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SIMULTANEOUS VISION AND HUMAN CREATIVITY

by C. P. Crowley, C.S.B.

Last week I discussed a trend which is going on in many fields of human activity – the trend to a new respect for man's power to be creative. I use the word *human* deliberately, because I think a man is most human when he is creating something new. I pointed out also that in many different fields – physics, mathematics, technology, and the fine arts – we've found that men use the same spiritual method of working: working from within by some mysterious power we call creative intuition . . . a power which man alone possesses.

As we look back over the past hundred years – this marvellous century of new discovery – we notice that the artist, if he is a great artist, a truly creative artist, often finds his vision verified by men in other fields: the field of science, for instance. The artist often intuits truths about reality before the scientist does, or at the same time. Let me give you an example. You've heard of the cubist movement in painting, a movement which began around 1900. Well, the cubists were working separately in Paris, unaware of each other's methods, often not knowing each other. No one seems to have

invented cubism as a style, but suddenly they were all doing it. They were all rejecting perspective as a style in painting. Now this was a revolutionary thing. For four hundred years men had looked at the world in terms of three dimensions – the space of Euclidean geometry – but suddenly around the middle of the nineteenth century a new form of geometry was being created which employed more than three dimensions. And, as you know, we have developed such geometries today that mathematicians now deal with figures and dimensions which stagger our imagination. And we conceive space as having a many-sidedness and an infinite potentiality of relations to it. We know now that we cannot exhaust the description of any space from one point of view – the old perspective point of view. We know that the character of space changes with the point from which it is observed, and in order to grasp it thoroughly, we have to project ourselves through it. Space is no longer static, no longer absolute.

Now my point is that modern art, right at the beginning, had caught this spirit, this new look

at space. Cubism didn't try to paint objects from one point of view. The cubists went around the object, tried to show it as it actually was in space, viewed from all sides at once. In one glimpse, one simultaneous vision, from above, from below, from inside, from the outside. The cubists made, you see, all aspects of the object at once. They were adding a fourth dimension – time. The point I'd like to stress here is that this vision of space-time came out of the subconscious of artists and scientists suddenly and almost at the same time.

If you've read James Joyce, you'll realize that he was doing the same thing with language. He was breaking it up, releasing its inner dynamism as never before, trying to see all reality at once – in one simultaneous grasp. Study one of his pages thoroughly and you'll notice that he is pouring image on image in the same manner as the cubist painter did on canvas, so that past, present and future are eliminated and all times are represented as one on the printed page. Look at Eliot, at Wilder the playwright, at Tennessee Williams, you'll find the same technique. They are all expressing the same principle.

The Charm of St. James Street ... over a century ago

This casual pencil sketch, by the late Charles W. Simpson, R.C.A., depicts St. James Street, Montreal in the 1830's, viewed from the east. At the right is the original head office of the Bank of Montreal with its Doric portico – the first building especially constructed for a bank in Canada. It served its purpose well until 1848, when the Bank – just 30 years old – took occupation of its present head-office building immediately to the east. On the site of the original office a new building is now rising to take care of the expansion required in the Bank's head-office organization.



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ple of simultaneity, the same time-space relationship, which the mathematicians and physicists have come to call the fourth dimension. Now, we don't understand why they all intuited this natural law at almost the same time, but we know that they did. And this is important – this awareness of what happened in the past. Now we know that disciplines are inter-related – that they can learn from each other. We've learned that there are many ways of knowing truth.

It's funny, looking back, to see how many great men failed to realize this. They might be very advanced in one field and very old-fashioned in another. Freud, for example, didn't like impressionistic art which was filled with depth psychology; he preferred ancient Greek statues. Picasso thought Gertrude Stein was a silly woman trying to do the impossible, when what she was doing was applying his cubist methods to literature: Zola, miles ahead of his time in his respect for science, hung modern art in his room, and then filled it with furniture from the twelfth, fourteenth, fifteenth and sixteenth centuries. I suppose you might call these discrepancies splits in sensitivity. We have them today – an advanced physicist who uses the method of simultaneous vision, the business man who uses brainstorming to solve a problem, from all angles at once, are still hanging nineteenth-century art on the walls of their homes and failing to understand Joyce or Eliot who are using the same method of

simultaneous vision.

But we're moving away from this lack of total perception. We're beginning to see how minds trained in different disciplines can help each other. In wartime England, for instance, Great Britain put people to work on strategic and weapons problems who knew nothing of the subject-matter, but they were trained minds, biologists, mathematicians, psychologists, and so on, and they worked together on problems like the allocation of aircraft and anti-submarine defence; and they succeeded in creating new solutions for old problems. I know a philosopher who is working as a consultant in industry (he has no business-training) and he's making \$50,000 a year.

Another thing we've learned is a respect for creativity, and an optimism about it. We don't feel like waiting around for a genius to invent for us any more. We feel now that we can organize for creativity: we think we can force it by looking for the gap in our knowledge. We give this process a new name: we call it organizing our ignorance. For example, the development of the atom bomb in the Manhattan project during World War II. Most scientists knew that, when nuclear fission was accomplished, an atom bomb was possible. What was lacking? Of what were they ignorant? They organized their ignorance, they set up gaps in their knowledge and inferred what the missing elements should be. The same method was followed in the development of a

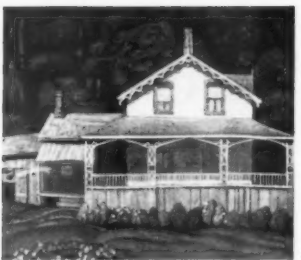
vaccine against infantile paralysis, and today General Electric Laboratory is working on the same basis. For the first time in a century, we believe that we can arrange nature according to our specifications, our human stipulations. We do it with synthetics, with plastics; we decide what end-products we want and then find the raw materials for them. It's sounder for business men and technologists today to begin by assuming that there are no limitations, than to begin by assuming that they are limited by tradition and present knowledge. I find this new faith in the creativity of man most encouraging. A little over a year ago, in New York, when the Art Directors Club held its annual conference on Communications, they decided to discuss creativity; they invited men from business, industry, education, the sciences, engineering and the arts. The Art Directors Club sponsored it because they believed that art and technology walked hand-in-hand or should walk hand-in-hand; and they believed that as a free people they could control the climate, the training facilities, and the incentives necessary to develop creativity. I'm happy to see that many psychologists and psychiatrists are beginning to think that we can make men of talent into men of genius. The late Ernest Jones, famous biographer of Freud, was of this opinion; I notice that a psychologist from the University of North Carolina delivered a paper recently in which he studied the early lives of 20 geniuses; he



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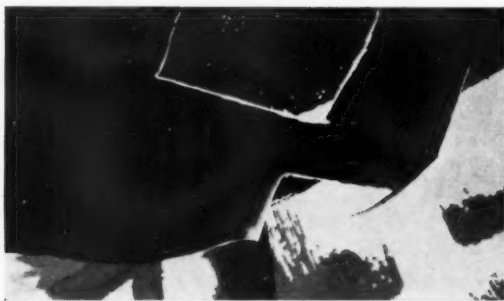
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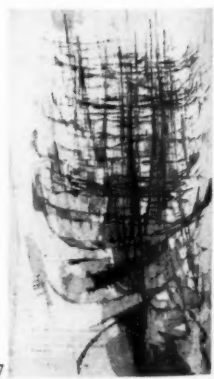
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found that all of these men, as children, had a great deal of attention from their parents, and were in constant association with adults. They usually had few friends their own age, and as a result lived rich imaginative lives. Moreover, their parents set up very ambitious educational programs for them, far more difficult than the programs which ordinary children have to follow. As a result you had men like Goethe, Coleridge, John Quincy Adams and so on. Now, it seems that this kind of training, if given to more people, could develop them to a remarkable degree. We no longer think that a genius is an entirely different kind of man from an ordinary man of talent. As though the human race was suddenly divided in a qualitative manner: *this is not true*. I think that parents can do a great deal in this development of talented children: no matter what the child's I.Q. is, if he gets the support of his parents, if they respect knowledge and education in the home, the child will make remarkable progress. He'll have that incentive, and the home environment which will stimulate him and make him want to learn.

I hope more parents do this, because education is going to be an important part of the great breakthroughs in creativity which are much nearer than we think.

The above talk was delivered over the CBC by Dr Crowley, who is Dean of Graduate Studies at Assumption University of Windsor, on 12 February 1960 in the series Lift up your Hearts.

– Editor

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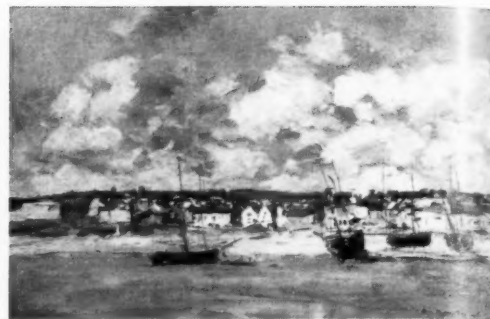
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HOMER WATSON, R.C.A., 1855-1936, SUMMERTIME, 1881, 36" x 51"



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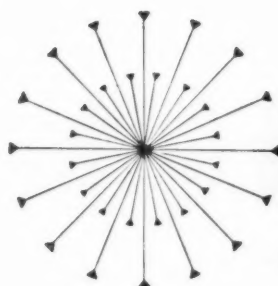
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THE ART AND TECHNIQUE OF LANDSCAPE PAINTING. By Frederic Taubes. 80 pp., numerous plates, 1 in colour. New York: Watson-Guption Publications, Inc. \$5.50

Having, during the past month, worked my way again through all four volumes of *Modern Painters* by John Ruskin, it was with somewhat mixed feelings I agreed to review a contemporary how-to-do-it book.

I am still firmly convinced that the best way for an amateur to learn to paint is to (1) buy a standard set of paints and two or three large brushes; (2) paint everything around, indoors, outdoors, still life, landscape, imagination; (3) saturate oneself in paintings of all kinds, liked and disliked, by visiting every possible exhibition and talking with informed artists and dealers; (4) subscribe to art magazines and get to know the contemporary philosophy of artists of every "school" and persuasion. For the professional artist there is no replacement for the strict disciplines of the formal art school.

From all this it would seem as though I am biased against how-to-do-it books, but this is not so. I read with great delight Leonard Brooks' *Watercolour, A Challenge*, and found much pleasure in Carlson's *Guide to Landscape Painting*, as well as other similar books. But perhaps it is significant that the best two pieces of writing of this kind I have come across recently are both very short pocket-sized pamphlets that say enough but no more than to get the individual started. They are *An Approach to Sketching in Oils* by E. S. Faiers, put out by the Alberta Department of Economic Affairs, and Arthur Lismer's *How to Get Started* of only 15 pages. Then one can get out and paint and to heck with the neighbours (if they paint they'll be sympathetic and helpful - if they don't you'll know that much more about painting than they do in direct ratio to the number of paintings you make).

Far from being antipathetic to how-to-do-it books, indeed, I am most aware of the great need for them if they have no axe to grind, and if they seek to liberate the student. In a

previous review of how-to-do-it books (*Canadian Art*, Summer 1959, p. 217) Mr Jim Boyd put his finger on the major shortcoming of nearly every book of this type. "Artists turned authors who give their personal formulae in these books seek a pseudo-intimate relationship with their readers. Also by the use of eloquent, philosophical or even casual approaches directed to various interests, they ask acceptance and support of the significance of their own work as against opposing trends in their respective fields."

And so we come to Mr Taubes' offering, one of a long line of such from Watson-Guption who specialize in this sort of thing. Now if one subscribes to the philosophy that there is no such thing as Art, there are only Artists, the primary criterion of an instruction book is that it should be free from bias. Anyone who has read Mr Taubes' columns will realize at once that for him that is tantamount to an impossibility. He starts well by quoting Berenson out of context "the study of art is only a preparation for the enjoyment of landscape" and goes on in his foreword to speak of the "planless dripping and squirting of paint in the manner of the self-styled avant-garde artists."

Were this Mr Taubes' only fault, one could forgive him easily. Pure impartiality in this day and age is an extremely nice virtue, if virtue it be. Mr Taubes, however, has not only written an instruction book but has written himself a repetitious commercial. One can hardly read five pages on end without the frustration of "as I have written fully about so-and-so in my book such-and-such I need say little here."

There may be some excuse for this but Mr Taubes is not yet finished. Concerning himself with his own manufacturing interests, he becomes more blatant yet. On page 39 we read "The importance of using a proper paint diluent cannot be over-emphasized. First it should be stated that neither linseed oil nor turpentine, nor a combination of both is a desirable material (the italics are mine). Since a complete account of painting media was given in my book *The*

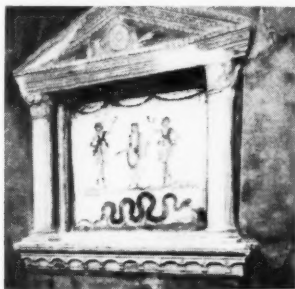
Mastery of Oil Painting, I shall confine myself to mentioning the essential, most salient points regarding their properties. The preparations formulated by myself and manufactured under my name approximate the properties found in the media of the early Flemish masters, which fact was not long ago substantiated upon the occasion of a microanalytic examination of Van Eyck's paintings. Because all copal formulations on the market differ radically from my own, and because they do not fulfil the requirements as I understand them (again my italics), whenever I mention a copal resin product, [upon the use of which his whole technique as taught in this book depends], it is specifically that which is manufactured under my name." One cannot help but regret that a gentleman who is "an outspoken and respected figure in the world of art" and who "has been asked to serve as visiting professor to numerous colleges and universities in Canada" might have exercised sufficient integrity to avoid such gross commercialism.

What is more serious is the fact that Mr Taubes' claims do not accord strictly with the facts. The universally recognized experts on Flemish paintings, those to whom every reputable gallery in the world refers, are the scientists at the Institut Royal du Patrimoine Artistique in Brussels. These people have spent at least one thousand hours trying to identify the media used by the Flemish painters. All they can say is that these painters used a drying oil plus some unknown factor still referred to as "factor x."

As for Mr Taubes' other claims, they are misleading. Whereas it may well be true that his own copal resin is different from others, and this we do not deny, he cannot compare them with Flemish media since these remain unknown. Nor should he infer that permanency is inherent in the medium. It is the pigment that is permanent or non-permanent. All media deteriorate, both copal resin and linseed, although there is no evidence on record in any independent research institute which would indicate that copal resin is any more permanent

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than linseed oil. Perhaps here I might refer back to the article "Peering Through the Varnish" by Dr Nathan Stolow, *Canadian Art*, Summer 1959, page 184.

As for the rest: some useful information about traditional methods of *imprimatura* and *alla prima* painting, some extremely platitudinous tree clichés, and some samples of cloud painting that would make Mr Ruskin turn in his grave. As for me it is back to the "*The Laws of Fiesole*" — a familiar treatise on the elementary principles and practice of drawing and painting as determined by the Tuscan masters." J.D.G.

CORREGGIO'S DRAWINGS. By A. E. Popham. 210 pp., 72 text illustrations + 110 plates. London: Published for the British Academy by the Oxford University Press. (Canadian distributors: Oxford University Press, Toronto). \$12.75.

This book is the first serious attempt to sort out Correggio's authentic drawings from the large number ascribed to him in European and American collections. The author's exhaustive researches were subsidized by the British Academy who also undertook to publish their results.

No one better qualified than Mr Popham, who is a fellow of the Academy and was formerly Keeper of the Department of Prints and Drawings in the British Museum, could well have been found to carry out this task. The result is a monumental work notable for the clarity

with which the author presents his extensive findings and it will surely remain as the definitive work on the subject. It includes a catalogue of 92 drawings which Mr Popham considers authentic, and of 145 drawings wrongly attributed to Correggio. The former are discussed at length and their relationship with the famous frescoes in Parma, the great altar-pieces and the mythological and allegorical paintings is fully explored. There are also chapters of great interest on Correggio's technique and methods, on his contemporaries, followers and imitators, and on the collections of his drawings.

K. M. FENWICK

Caprichos of Francisco Goya y Lucientes. Introduced and edited by Miroslav Mičko; translated by R. F. Samsour. 46 pages of text, 86 plates. London Spring Books. (Canadian distributors: Burns & MacEachern Ltd., Toronto.) \$9.25.

This particular edition of the complete set of 80 etchings is well done. The introductory text, while incomplete, is intelligent and informed. The reproductions, ranging as they do from the gross obscenity of *i Sopla!* to the superbly delicate *Morning Greeting*, are excellent. Here is the whole range of Goya's acid wit, his mastery of the etching process, the delicate tracery of brush, india ink and wash, and unrestricted earthy humour.

To the artist, to the historian, to the student of aesthetics, therefore, such a volume as Goya's *Caprichos* is indispensable.

J.D.G.

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ART FORUM

Dear Sir,

The recent issue of *Canadian Art* devoted entirely to advertising art, and the many single features on advertising in recent issues, raise several interesting questions: 1) Does advertising art have a place in a magazine previously devoted mainly to painting and sculpture? 2) Are there so many outlets in Canada for discussion and reproduction of painting and sculpture that one of them can be casually given over to commercial art? 3) Is *Canadian Art* to be taken seriously?

1) Advertising art, because it is a part of our visual environment, probably deserves some sort of study in an art magazine – but a whole issue? Surely this goes much too far. The advertising artists of Canada now have annual exhibitions, of both advertising art generally and of typography in particular; they also have, in the case of the Art Directors' Club of Toronto, a fat annual volume which reproduces all advertisements which deserve reproduction and many which don't. The glorification of ad art already has plenty of servants, who are committed to it by profession. Surely there is no need for further volunteers.

2) In English-language Canada there is only one art magazine. There are many artists. Given this scarcity of national outlets, doesn't

it seem silly to hand over so much space to such a minor aspect of our national artistic life?

3) To ask "Is *Canadian Art* to be taken seriously?" is in itself to make a kind of judgement – obviously, if you have to ask then it can't be very serious. Yet those of us concerned with the artistic life of Canada have always (perhaps vainly) harboured great hopes for the magazine, and lately our hopes have if anything grown larger. Now we receive the latest issue and find it filled entirely with material that is at worst wholly imitative and inhuman and at best pleasantly meretricious. It would be hard to expect anyone to take such a magazine seriously.

On these grounds we find *Canadian Art's* policy disturbing. But we find it even more disturbing that you approach advertising art in a spirit that is neither serious nor critical. You fail to hint at its social or economic implications; you fail to suggest that it possesses any artistic faults worth mentioning.

Once you had decided to devote an entire issue to commercial art, perhaps it would have been helpful to devote some of your space to the ethics of the advertising artist. You might have begun with this question: "Communication is fine, but shouldn't the communicator know what he's communicating?"

The advertising artist insists that his function is to project effectively the message of his client; but does he ever question the message? Is there, in fact, any record of any advertising artist in this country refusing to execute a piece of art on the grounds that he disapproved of the message?

The answer, probably, is no, because the advertising artist is caught up in the peculiar morality of our time – the morality of the physicist, soldier, journalist or civil servant who believes that by "just doing my job" he can forget the moral consequences.

No amount of fatuous chatter about how many people see advertising art (and therefore are affected by it) will hide the fact that this is art devoted to commerce – and devoted to commerce in an uncritical and subservient fashion. Advertising artists make no distinctions in the nature and value of their clients – good art for all! It's not hard to imagine that a completely false and therefore harmful advertisement, if executed with sufficient grace and ingenuity, could win (perhaps often does win) Art Directors' Club prizes.

Commercial art and design have stolen and debased so many of the techniques of fine art – from Mondrian's layout to Klee's drawing style – that it is perhaps ironically fitting for a

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fine-art magazine to prostrate itself in return before the art of the agencies. Perhaps, in this light, the whole issue can be seen as a huge joke; you will pardon us if we do not find it very funny.

Yours truly,

ROBERT FULFORD, GORDON RAYNER, URSULA A. HANES, E. B. COX, G. GLADSTONE, R. HEDRICK, MICHAEL SNOW, GRAHAM COUGHTRY, WM. WINTER, BOB MARKLE, DENNIS BURTON, RICHARD GORMAN, R. E. VARVARANDE, JOYCE WIELAND, A. ISAACS, WALTER YARWOOD
Toronto

Dear Sir:

As one of the advisory editors of the *Canadian Art Special Issue on Graphic Design* I am glad I have been asked to answer the above letter. The preposterous conceit of these self-appointed watch-dogs of the arts is symptomatic of the frustrated painter today. He has ejected himself from society and yet desperately needs that society in order to survive. As Le Corbusier puts it, "We are entering on a collective period: painting is losing part of its purpose; painters are losing their clientele. And that is the dramatic situation today, an anguish of being useless." Because of the painter's "anguish" he vigorously resents the increasing recognition of a craft like graphic design. The painter can see the designer earning the support of his society as a popular artist - he can see the designer using many of the tools and techniques of the

painter plus discovering several new ones - and (maddeningly) he can see that the designer is willing to wrestle with the "peculiar morality" of a machine-age society while he, the painter, stands impotently wringing his hands.

This, then, is a trying time for the painters but casting stones at a "minor art" is not going to help. Still, if the co-signers of the letter are frustrated enough to lash out then let them do it among themselves. Perhaps they should start with the seven apostates who signed the letter and who make a good part of their living from "ad art." They could well ask why such men as Mr Burton submitted so much "ad art" for possible inclusion in such a questionable issue or why Mr Coughtry even considered doing the "ad art" cover design. They might also ask why four of the co-signers are represented in the issue, and lastly why Mr Fulford deigned to write an article in an earlier issue about an "ad art" ist. Apparently these people find it easy to moralize as long as they leave the back door open to slip in and pick up the odd dollar. However, since they feel that several questions are raised by this issue I would like to answer them briefly.

- 1) Yes, advertising art does have a place in a magazine previously devoted to *the visual arts and crafts in Canada*. It has never been suggested that the magazine should be narrowed to include only the pursuits of the co-signers.
- 2) See answer 1.
- 3) Yes, *Canadian Art* is taken seriously by its thousands of subscribers and also by its mainly

voluntary staff. To ask such a question is to ask whether *Canadian Art's* past reproduction of paintings by Messrs Burton, Coughtry, Gorman, Hedrick, Snow, Varvarande and Yarwood or its past use of the writings of Robert Fulford is to be taken seriously. A good question, really. Perhaps the most laughable part of this letter is the accusation that *designers* have "stolen and debased so many of the techniques of fine art." From fumblers with the latest American art magazines trying to discover the newest tack of the New York school, this statement is hilarious. Our galleries are full of poor men's Klines, Rothkos and de Koonings, though I believe the painter says this is the result of "being influenced." If euphemisms are allowed then I, as they, much prefer the latter.

The one praiseworthy point in this otherwise ill-conceived letter concerns the ethics of the advertising artist. Much advertising design is involved with presentation rather than with what is being presented. Certainly a percentage of the content is questionable, but to suggest that all, or even the greater part of design is suspect because it is done for commerce is not only perversion but reads like a line from *La Bohème*. This is a society that is wholly based on mechanization and the industrial process. It surrounds us, good or bad, and someone must try to cope with it... to re-examine our traditional values in terms of the machine. A situation like this has no historic precedent and the designer, for one, is trying to find a way. He crosses swords where he can, loses often and

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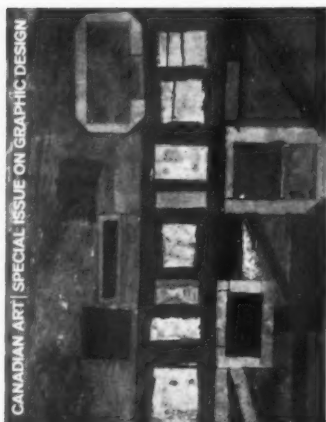
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CANADIAN ART SPECIAL ISSUE ON GRAPHIC DESIGN

contains 261 illustrations, 88 pages, many of them in colour; size: 11 1/2" x 9 1/2"; price: \$2 a copy. Cover by Graham Coughtry, Toronto. Advisory editors: Ted Bethune, Vancouver; Allan R. Fleming, Toronto; Ernst Roch, Montreal. Contains many articles on aspects of Canadian design



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sometimes wins. "Fatuous chatter" aside, a win is vitally important in the mass media that researchers say expose each of us to over fifteen hundred commercial messages a day! "Uncritical" and "subservient" are easy words for the self-righteous to use but when they are directed toward the large number of hard-won good designs in the issue in question the words are neither intelligent nor true.

To finish, and to give a very personal opinion, I think these particular painters are extremely useful to the designer at the moment. In their removed position as pure visual scientists they are doing much of the lab work that the designer cannot find time to do. And, for the most part, that is as far as their usefulness extends today. I wish it were not so, and I dearly wish they would turn and take a stand rather than continue, as Alvin Lustig said, "reheating little bits that have been left on the stove" by Cézanne and Picasso. Their contribution to society is sorely needed and I hope that *Canadian Art* will always be here to record that contribution. In the meantime, as far as I am concerned, they are hopelessly involved with their own withdrawal symptoms while the designers are at least making some kind of stand for them. We, as craftsmen, can never hope to do it as well as the painters could, if only they would stop such inane whining about their status and get on with it. After all, as the chameleon-like columnist Mr Fulford pointed out last year in the *Toronto Daily Star*: "You might expect that a country would mature first

in the fine arts, which tend historically to nourish the applied arts, and then become adept at applying its higher standards to more mundane problems. In this case the commercial workers have been first to reach the summit."

ALLAN R. FLEMING
Toronto

Dear Sir,
Congratulations on the splendid issue of Graphic Design, a sure sign of growing maturity.
Yours truly,
G. TROTIER,
Ottawa

Dear Sir,
I've just examined a Graphic issue and want to congratulate you on its excellence. It's a fine piece of work.
Yours truly,
J. G. MCCLELLAND,
McClelland and Stewart Limited,
Toronto

Dear Sir,
I have just received the *Canadian Art Special Issue on Graphic Design*. I would like to compliment you on an exceptionally fine production. I personally feel that the emphasis is a bit too heavy on the typography.
Yours truly,
A. ISAACS,
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